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ABSTRACT

The third volume of a bicultural educational series designed and produced especially for use in Aberdeen area schools with predominantly western Sioux populations has educational import for children and teachers everywhere who have an interest in the art and culture of the western Sioux. A description of decorative art among the Lakota people and its connection with ceremonial life and everyday life is given. Through a visual and verbal approach to art appreciation, the volume emphasizes beauty, the senses, and texture in various art media. The section on quills describes the historical methods used by Lakota women to gather, prepare, dye, and sew quills and depicts many of the articles decorated with quills. It includes diagrams of the ways quills were worked. The sections on beads describe various early beads made from shell (dentalium), stone, bones of fish and animals, deer hoofs, seeds, and teeth, and the bright glass beads acquired later. Also included are many photographs of articles decorated with beadwork and diagrams of different kinds of beading techniques. (CM)

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ART & INDIAN CHILDREN OF THE DAKOTAS
SERIES NUMBER THREE-AN INTRODUCTION TO ART & OTHER IDEAS

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ART & INDIAN CHILDREN OF THE DAKOTAS

SERIES NUMBER THREE-AN INTRODUCTION TO ART & OTHER IDEAS

Art And Indian Children Of The Dakotas, An Introduction To Art And Other Ideas, Series Three is part three of a bicultural educational series designed and produced especially for use in Aberdeen Area schools with predominantly western Sioux populations. The series does, however, have educational import for children and teachers everywhere who have an interest in the art and culture of the western Sioux.

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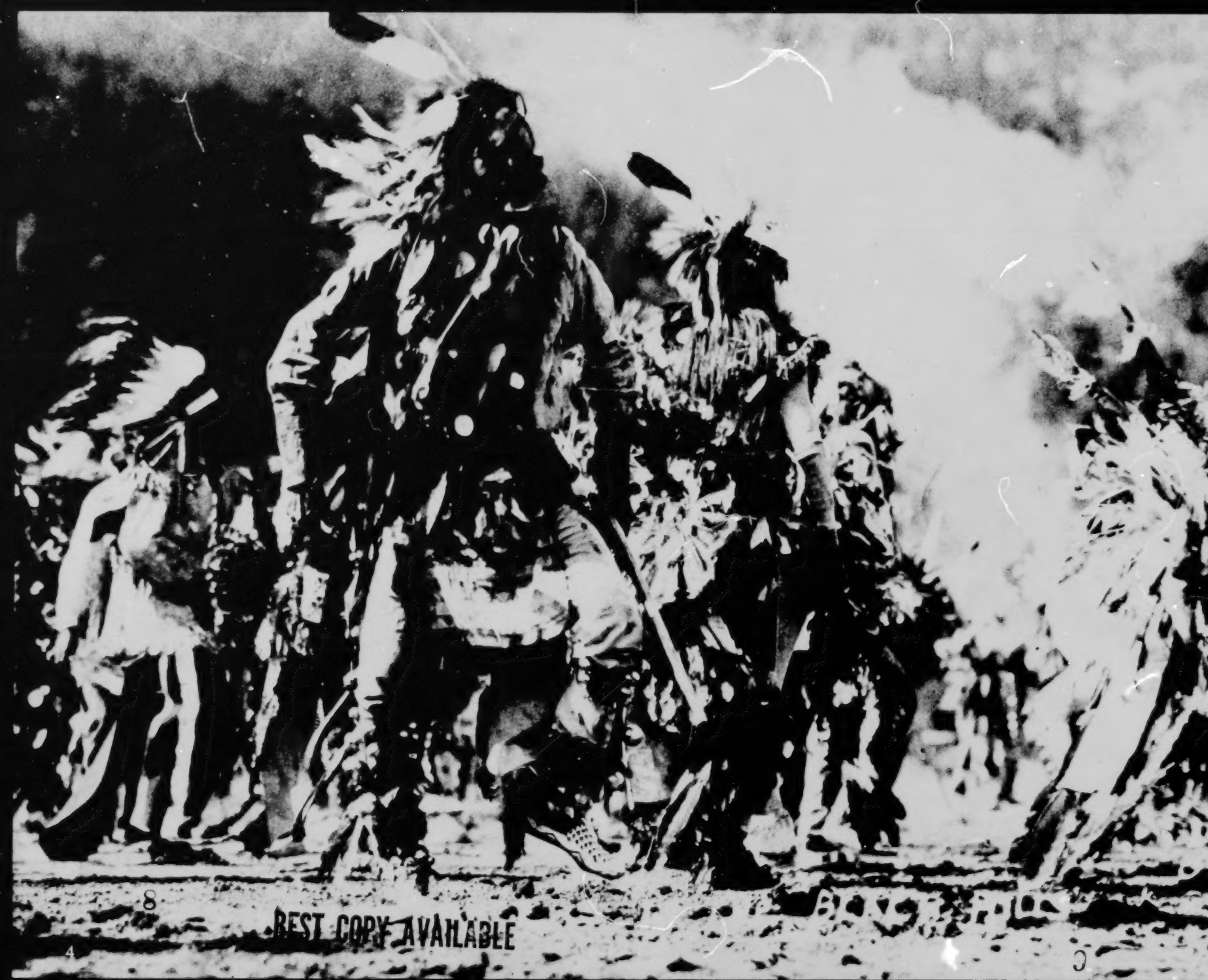
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INTRODUCTION

Our people have always made many beautiful things to wear. They also decorated many of the things they owned and used.

Many of the highly decorated things were worn and used for special times. A special time was when almost everyone dressed in their best clothing. These

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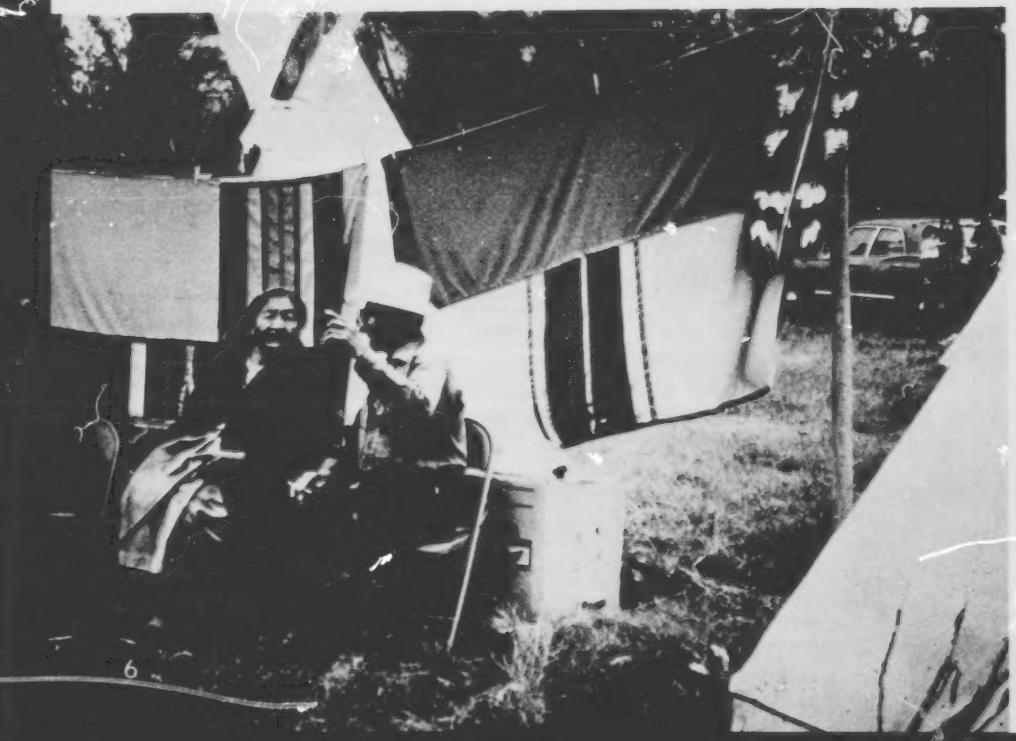

times were known as ceremonies, celebrations, and dances. They wanted to look their best just as we do today when we are going to a special place where there will be many people.

Do we still have ceremonies, celebrations, and dances today?

Cer-e-mo-nies

Ser-e-mo-nies

Cel-e-bra-tion

Sel-e-bra-shen

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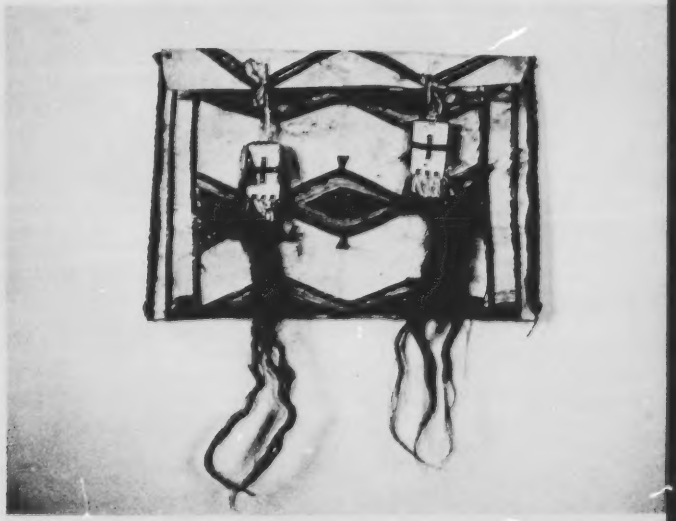
Long ago our people also made beautiful things that nobody wore. These things were made to be used in the home. Some of these things were storage containers, tipi wall decorations, and back rests.



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Our people also decorated those items used on their horses, such as saddles, saddle bags, saddle blankets, bridles, and martingales.

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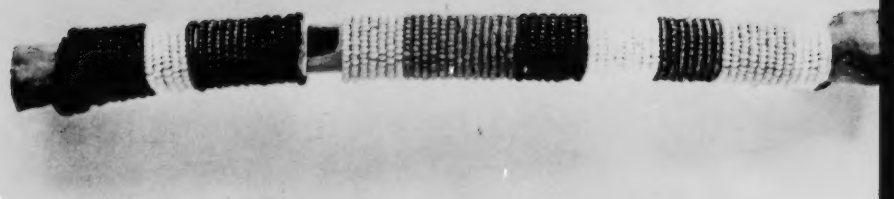

People long ago spent much time decorating some things that were sacred. These sacred objects were very special and were used in sacred ceremonies. They wanted these sacred objects to show how much they thought of sacredness by decorating them in the best ways they knew.

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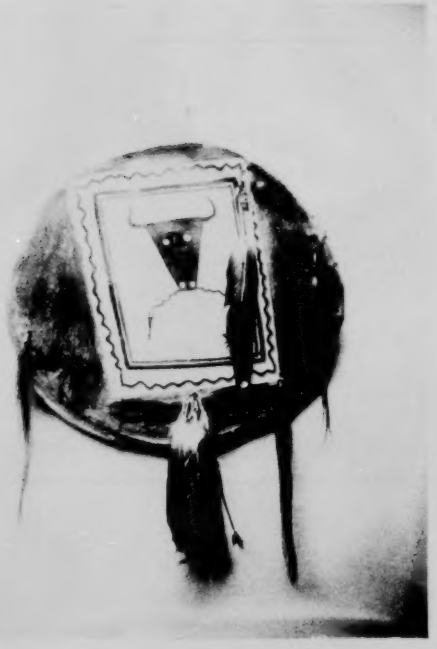

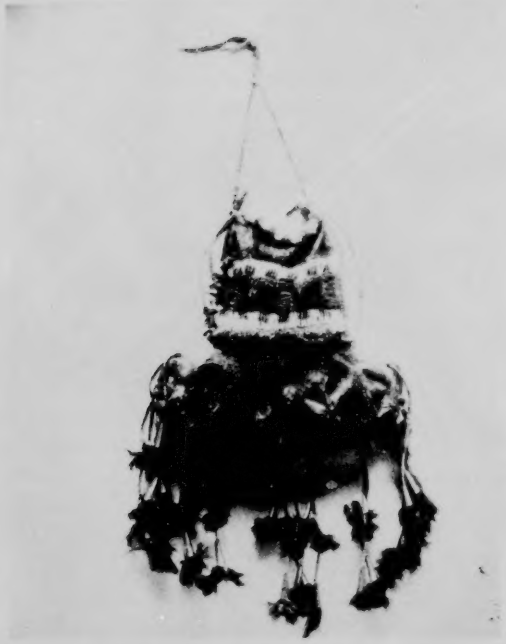

Some of these things were drums, pipes, shields, medicine bags, dance wands, fans, whistles, amulets, medallions, and specially decorated robes and headdresses.

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Another reason our people made and decorated things were for give-a-ways. It has been the custom, which continues today, of our people to give many beautifully decorated objects and clothing to guests and each other whenever there was a special occasion.

This custom is from long ago when our people lived in camps and hunted for a living.

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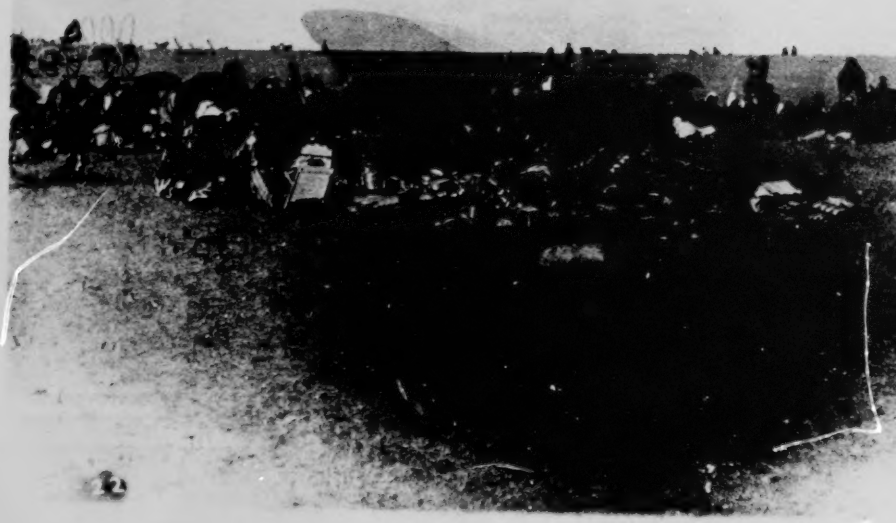

Some people who lived then were not able to hunt because they were very old, orphaned or widowed. Some families had only young boys who were too young to hunt. It was necessary for those who could hunt to help those who could not.

Men were also warriors and brought home captured enemy horses. Sometimes men stole horses from the enemy camp. Long ago, horses were a sign of wealth. A person who owned many horses could

get and have much by trading his horses for those things he or his family wanted or needed.

It became the custom for those who had more than they needed to share what they had with those who had less. They shared not only food but also clothing, horses and household goods.

Everyone who had received something was very thankful and praised the giver. Some even sang songs of thankfulness so everyone

knew how thankful they were.

In this way all the people could stay alive and do their part to help keep the camp strong. Poor people who had received help often returned the favor by doing things for the giver, such as hauling fire wood, tanning hides, watching horses or making things for them.

Sometimes people gave gifts to each other as a sign of thankfulness for having received help in the past. Sometimes people gave

each other things with the hope of receiving something in the future. Sometimes people just gave things to people because they liked to give gifts to people they loved or admired.

After many, many years of doing these things, the people learned that sharing was a necessary and good thing. People who shared what they had were called generous.

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Generosity became an important custom even long after it wasn't necessary to keep people alive. A generous person was and still is a respected person because it means he or she still believes in Lakota traditions from long ago.

It became the custom over many years to give things away at certain times. Usually when someone loves their children or their relatives very much they show it publicly by giving gifts away to people. The

people who receive the gifts realize that because someone thinks so much of their loved ones they chose to share and tell of that love by making everyone else happy. To give something away in honor of a loved one is a special way the Lakota people show how they feel.

It became the custom for one's relatives to give things away whenever a person was honored for doing something outstanding or was celebrating a happy event in their lives. It also

has become the custom to give things away to honor the memory of someone who has died.

Before and during the early reservation days our people spent much time preparing for important events. They spent many hours making beautiful things to be given away as gifts to people who would come to their ceremony or celebration.

Today some of our people still believe it is important to be generous with whatever

they have. Some of our people still make things for give-a-ways to show how generous they are and also to show how much they still love Lakota traditions.

We should remember that long ago our people believed very strongly in what they did. The reason some people were able to give much is because they were strong and wise enough to get more than they needed. Of course, long ago everything they needed was already in nature. They

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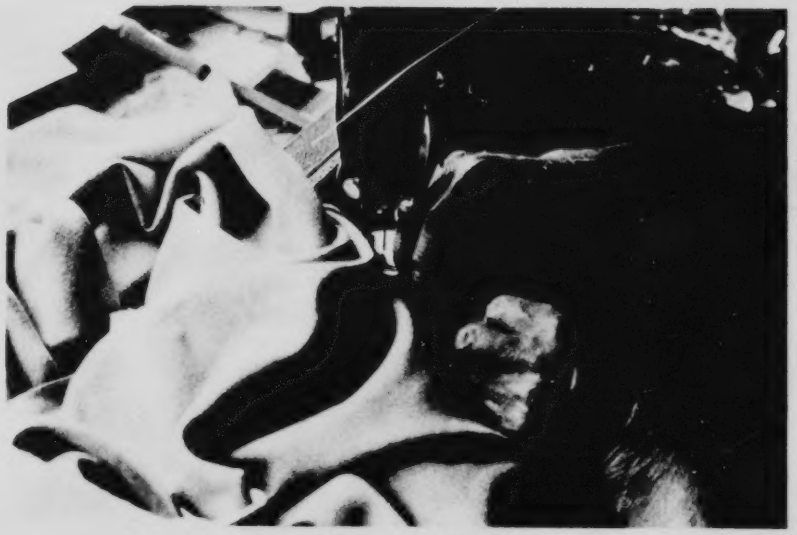

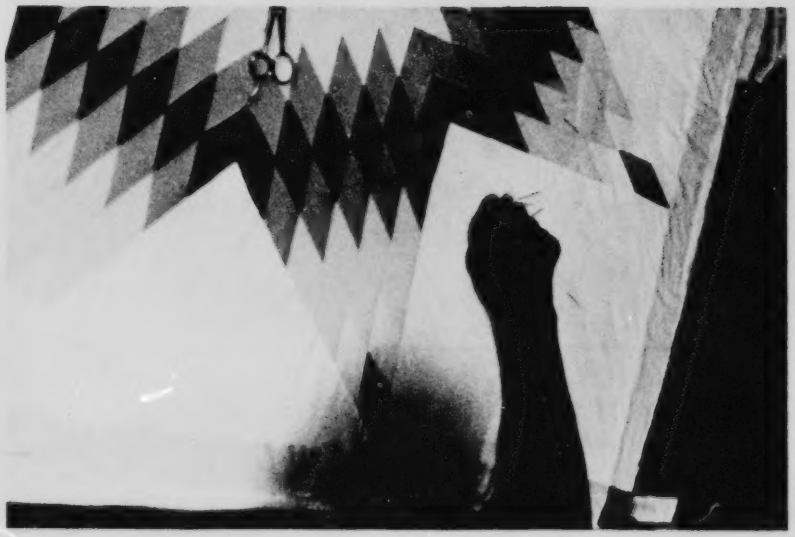

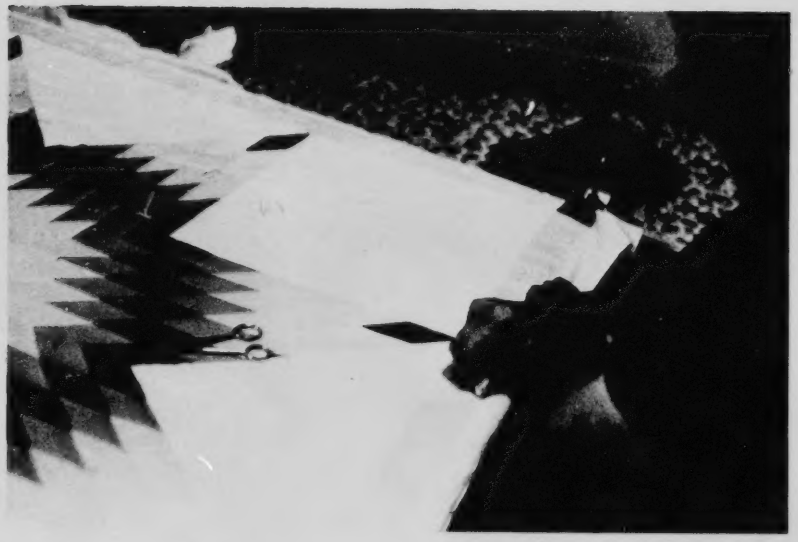

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had to be able to work long and hard to go and get what they needed from nature. Those families who had many boys and men who were good hunters and strong warriors could get more from the hunt and battle. If the women in a family were industrious and worked hard, these families became wealthy. It also meant they were obligated to share. They were rewarded for sharing. People praised them, respected them and called them good

people. Lakota people sing songs and dance in praise of generous people who love Lakota traditions.

To have a give-a-way today is a hard thing to do because people have to buy and save many of the gifts they will give. They also spend many hours, days, months and even years, making things. By doing these things everyone is reminded of generosity. People are reminded that being a generous person is being a good person. The

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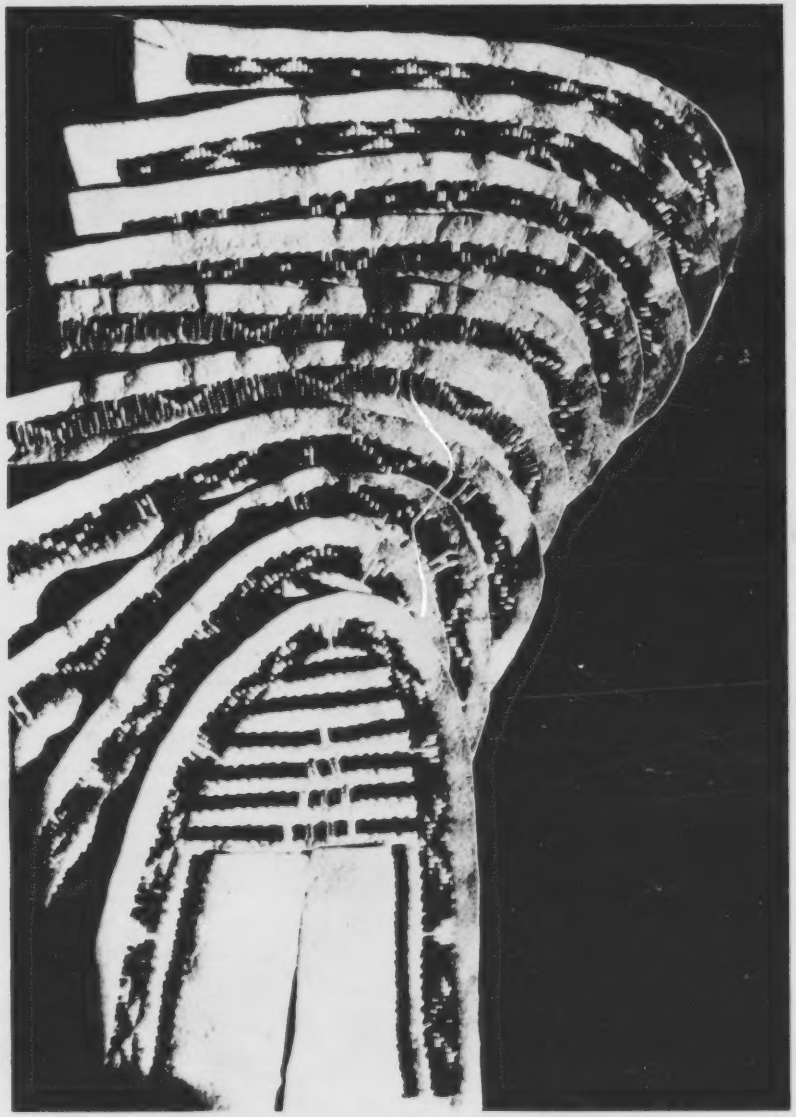
give-a-way is one of the reasons our people made and still make beautifully decorated objects and pieces of art.



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Our people still make beautiful things to wear at ceremonies, celebrations and dances. Not so many of our people make beautiful things today to use in our homes because our houses are much different than long ago.

As you read this book, remember that our people have always appreciated beauty in the things they made and used. Even though we no longer make and use too many of the old time

things, we can still appreciate the beauty around us. We can still create new and beautiful things called art. We can wear or put the new art in our homes.

Before we can make new art forms we need to know some words that will help us understand the meaning of beauty and art. You have already learned some of the reasons our people made art, you also know why they still make some art today.

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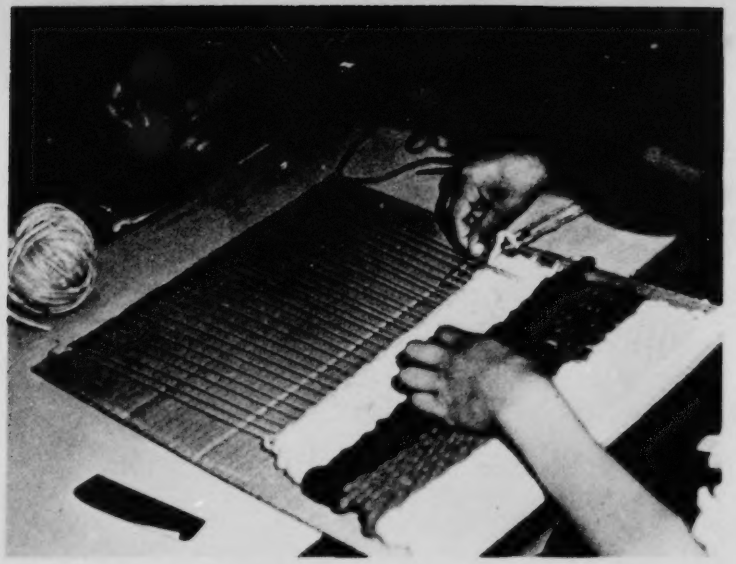

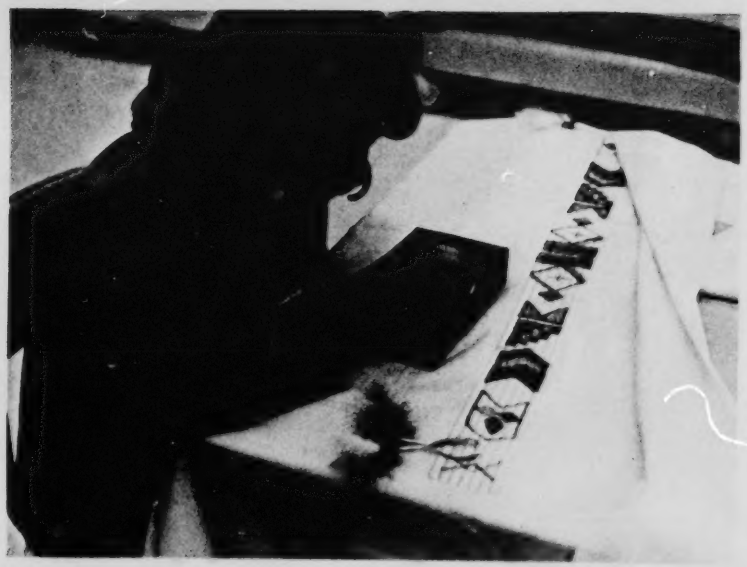

DID YOU KNOW

Now you can learn how you can make art for any reason you want. When we make art we think of different thoughts. One thing we think of is how our art work feels when we touch it.

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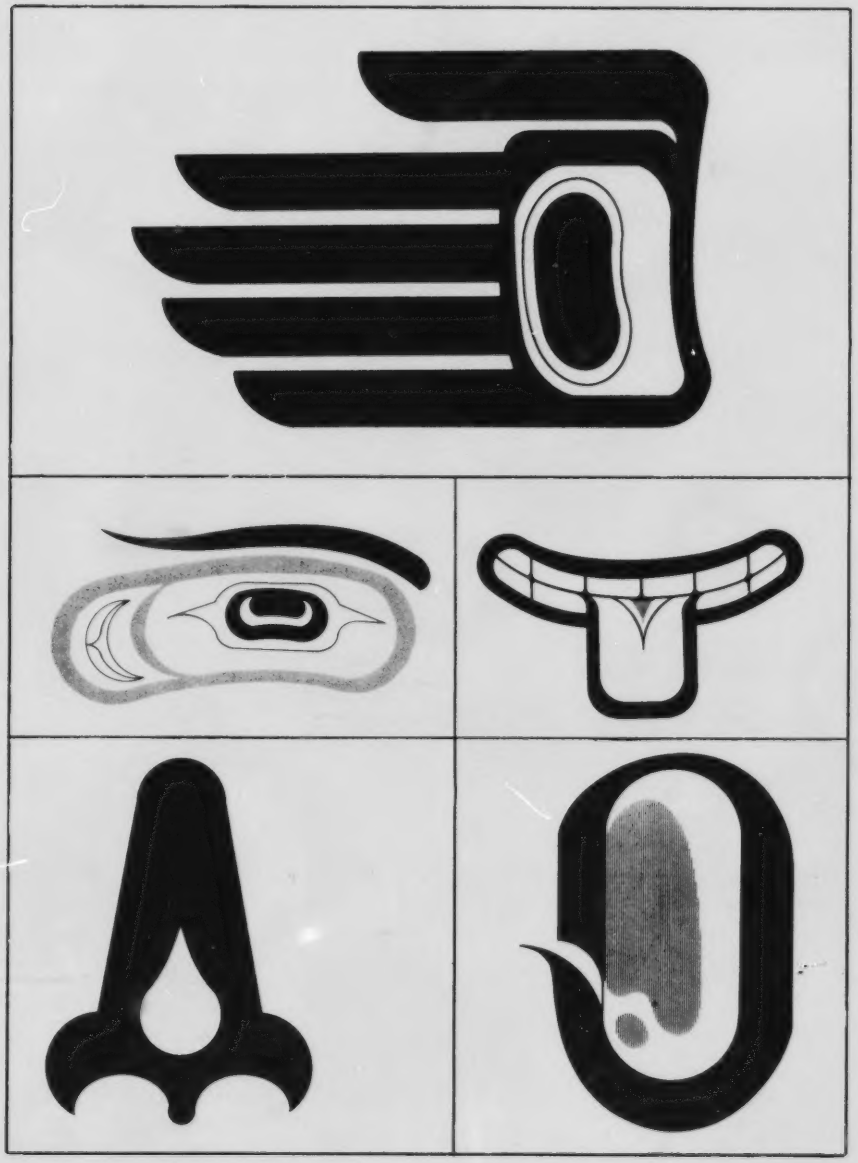
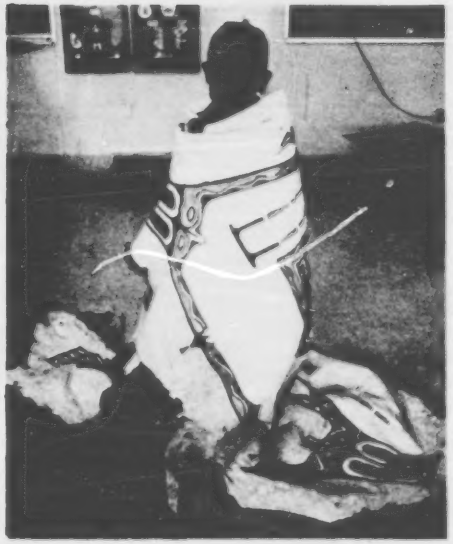
TOUCH THIS PAGE WITH YOUR FINGER TIP.

HOW DOES IT FEEL?

Touch is one of our five senses.
Do you know what our senses are?
Can you name them?
If you do not know what senses are, Read pages 7, 8, 9, 10 and 11 in book number 2 before going on to the next page.



Can you touch something and feel it with your arm? Knee? Foot? Ear?
We can touch and feel with our whole body.



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SENSATIONS

We can feel many different SENSATIONS. A sensation is the way we feel when we SENSE something. Sensing is seeing, tasting, smelling, hearing and touching. Sensations make us feel a certain way. They make us feel good or bad.

Yuk! Yum! Yum! Phew! MMM. . . Ouch! Ah! Wow! Gee! Whee! Ugh!

Sometimes seeing beauty makes us happy, glad inside ourselves, awed or think deep thoughts.

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Sometimes seeing some-
thing ugly makes us sad,
scared or think really hard.

Sometimes tasting something we like makes us glad.

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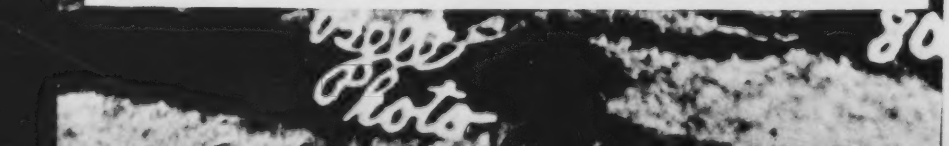
Sometimes tasting something bad makes us want to throw up.

Sometimes smelling something sweet reminds us of something good.

Sometimes smelling something bad makes us say, "Phew!"

Sometimes hearing good music makes us want to dance or just listen and listen and listen forever.



Sometimes hearing harsh or extra loud sounds makes us cover our ears with our hands.

DID YOU KNOW

Sometimes when we touch something in our world we feel really, really good because the sensation is so GREAT.

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DID YOU KNOW

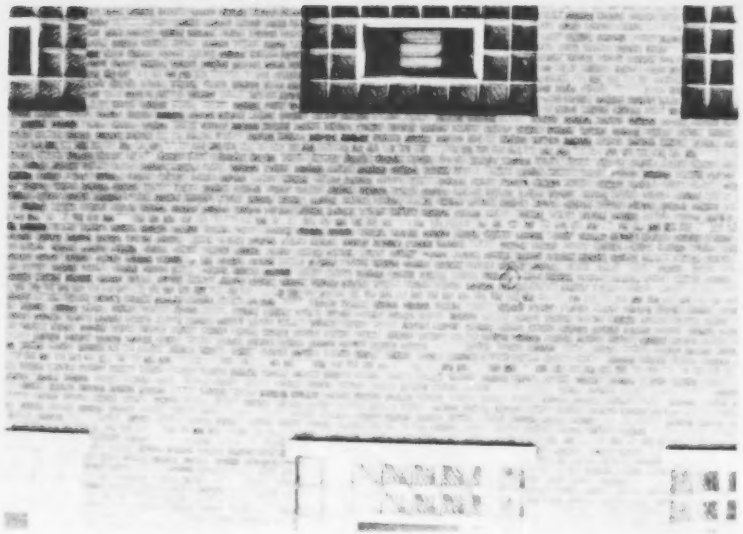
Sometimes when we touch something in our world we feel scared, sore or hurt and just don't want to touch it any more.

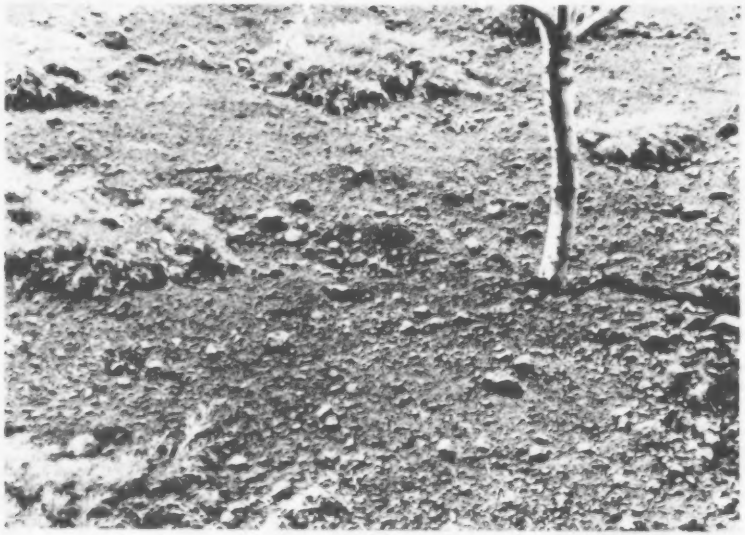
What do you like to touch and feel?
What do you not like to touch and feel?
Make two lists of things.
Make a bulletin board of pictures or actual things that you like to touch.
Put some things in a box and have your friends try to guess what things they are touching without looking in the box.

DID YOU KNOW

Anything that can be felt has TEXTURE. TEXTURE is the word used to describe the surface of mass.
Do you know what mass is? If you do not, read page 53 in book number 2.

Teks-cher

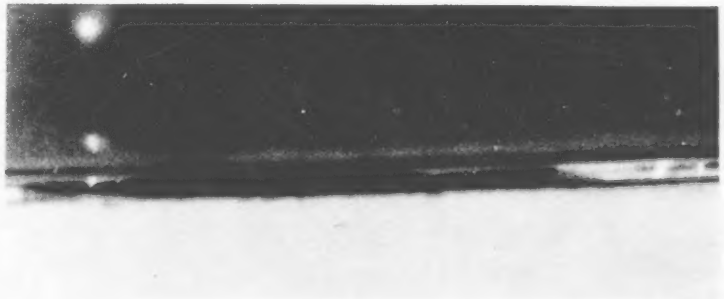




A surface is the outside of a mass.

For example:

1. The surface of our bodies is our skin.
2. The surface of an orange is its peel.
3. The surface of a tree trunk is its bark.
4. The surface of a bear is its fur.



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Surfaces of masses in our world can have many textures. You can even make up words to describe textures.

The texture of shawl fringe is _____

Sand paper is _____

Mowed grass is _____

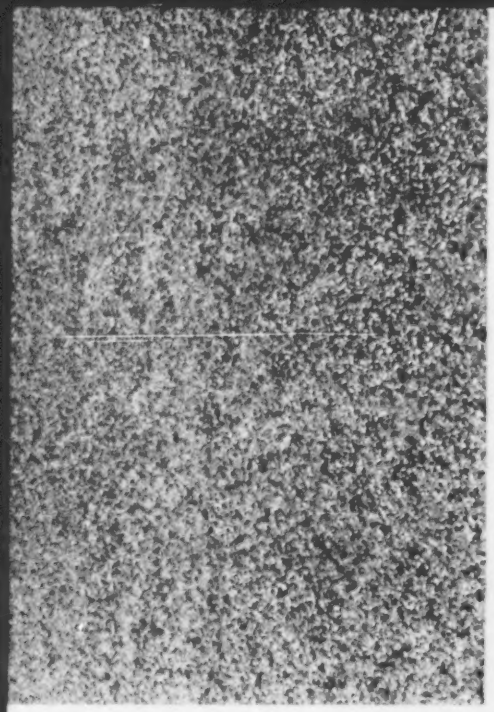
Sea Shells are _____

Fur is _____

Glass can be _____

Tanned buckskin is _____

Bricks are _____



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Many things in our world have different textures. Can you think of others?

The texture of silk cloth is _____

The texture of water is _____

Our hair is _____

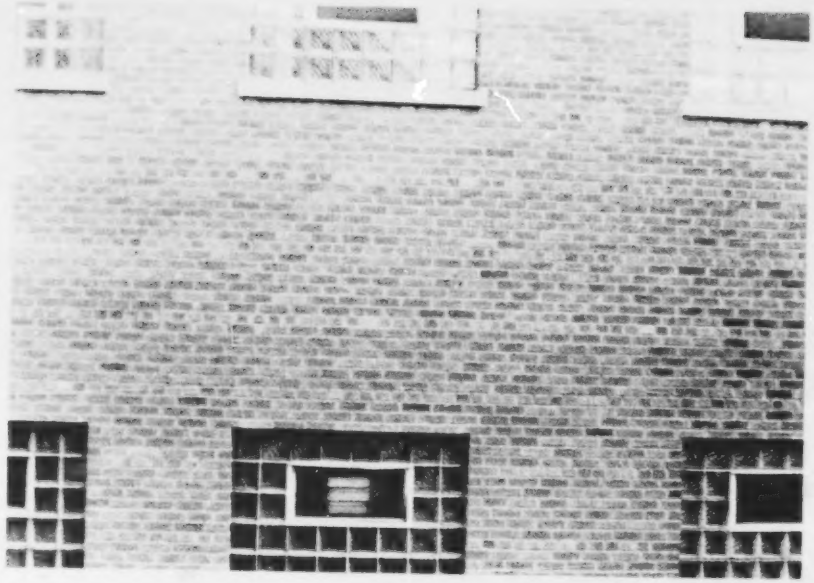
An elm tree is _____

A car is _____

Some rocks are _____

Baby chicks are _____

A burlap sack is _____



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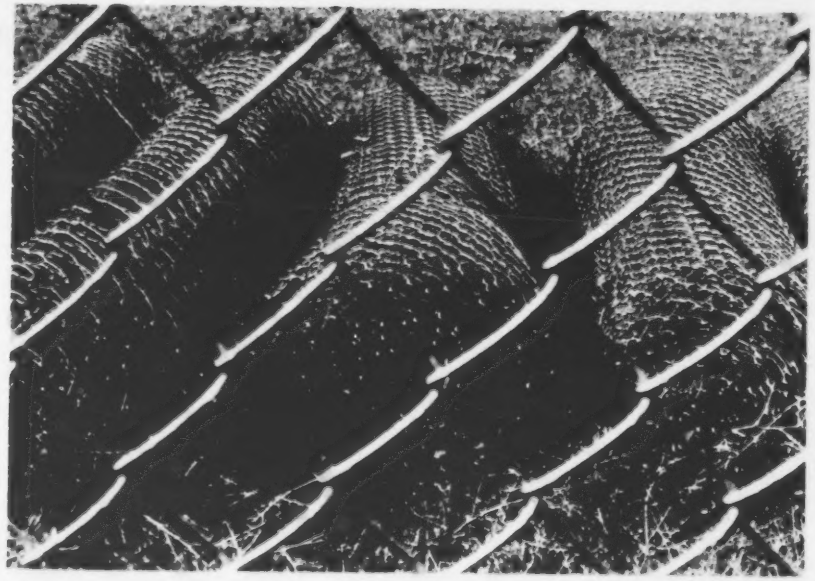

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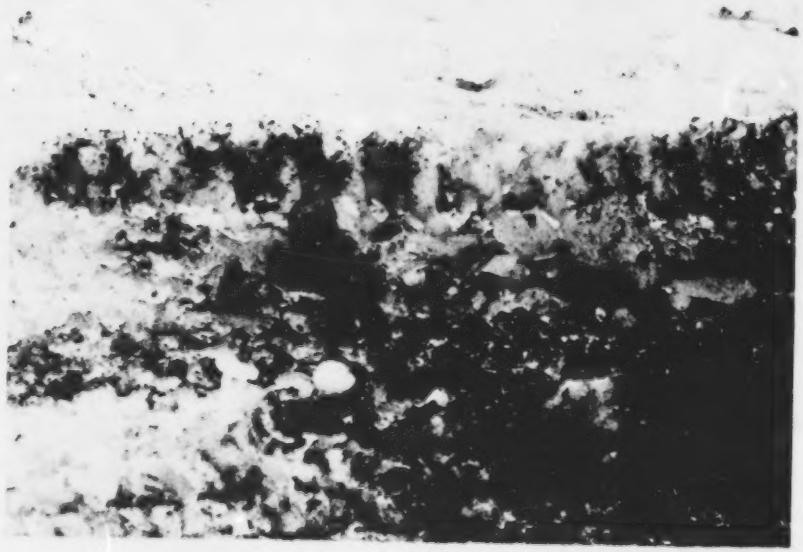

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Masses in our world made by nature have texture. These are called Natural Textures because they are made by nature.

Masses made by man in our world have texture. These are called Artificial Textures because they are made by people.

Texture in our world that we can touch and feel with our bodies is called: ACTUAL TEXTURE.

Do you know what sculpture is? If you do not, read pages 72,73 & 74 in book two.

Sculpture has actual texture. How do you think the sculpture pictured here would feel if you could touch it?

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DID YOU KNOW

Some paintings are made using thick paint that feels rough when it is touched. These paintings have actual texture.

You can also look at a texture and think how it feels.
We can imagine how something feels because we can remember textures just like memories.

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DID YOU KNOW

We can sometimes feel in our minds the roughness or smoothness of a texture just by looking at it.

Look around you and tell or write HOW YOU THINK certain things must feel.

Now . . . touch some of the textures to know if you were right.
Can we sense textures by looking at them?

Sometimes an artist will make a painting of something that is textured. He may try to make the bark and leaves of a tree look rough or scratchy.

Since it is only a picture, the bark and leaves of the tree will ONLY LOOK rough and scratchy. The paint can really be smooth.

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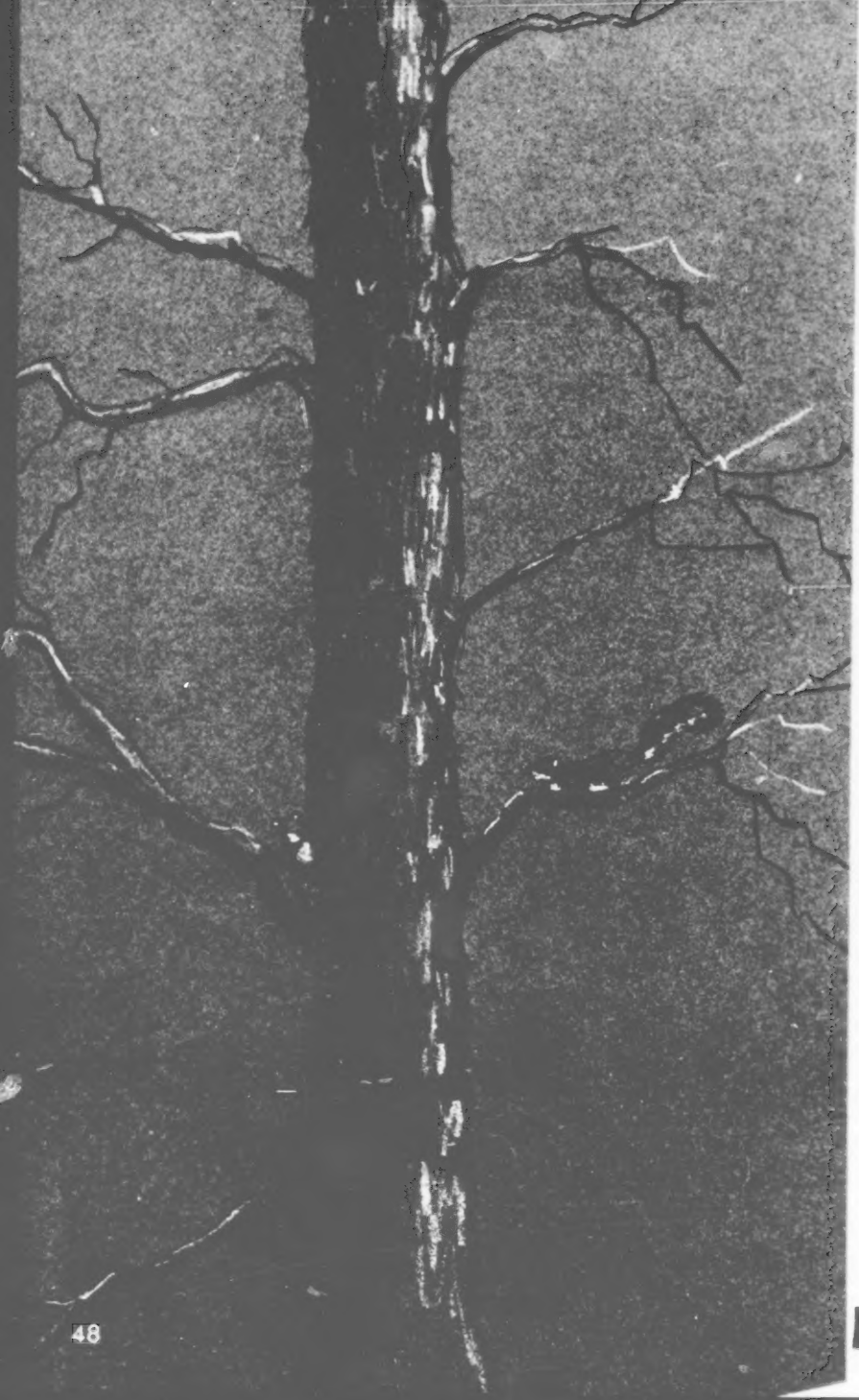

DID YOU KNOW

By using colors and light and dark shading on paper an artist can create images of texture.

We can know if something looks rough or smooth in a picture because we can sometimes imagine and feel with our eyes.

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When something looks rough but really isn't when we touch it, it is called Simulated Texture.

Simulated Sim-u-la-ted

This photograph of a tree is a good example of Simulated Texture. It is really just an image of roughness. If you touch the photograph it will be as smooth as paper.

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In a painting, far away things will sometimes look blurred or smooth. Things in the painting close or near the front will look clear or rough.

Artists often use many kinds of textures in an art work to make the art work interesting to look at.

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Some art works are made by gluing or pasting actual textures to a surface. These kinds of art work are called Collages.

Collages Kol-lages

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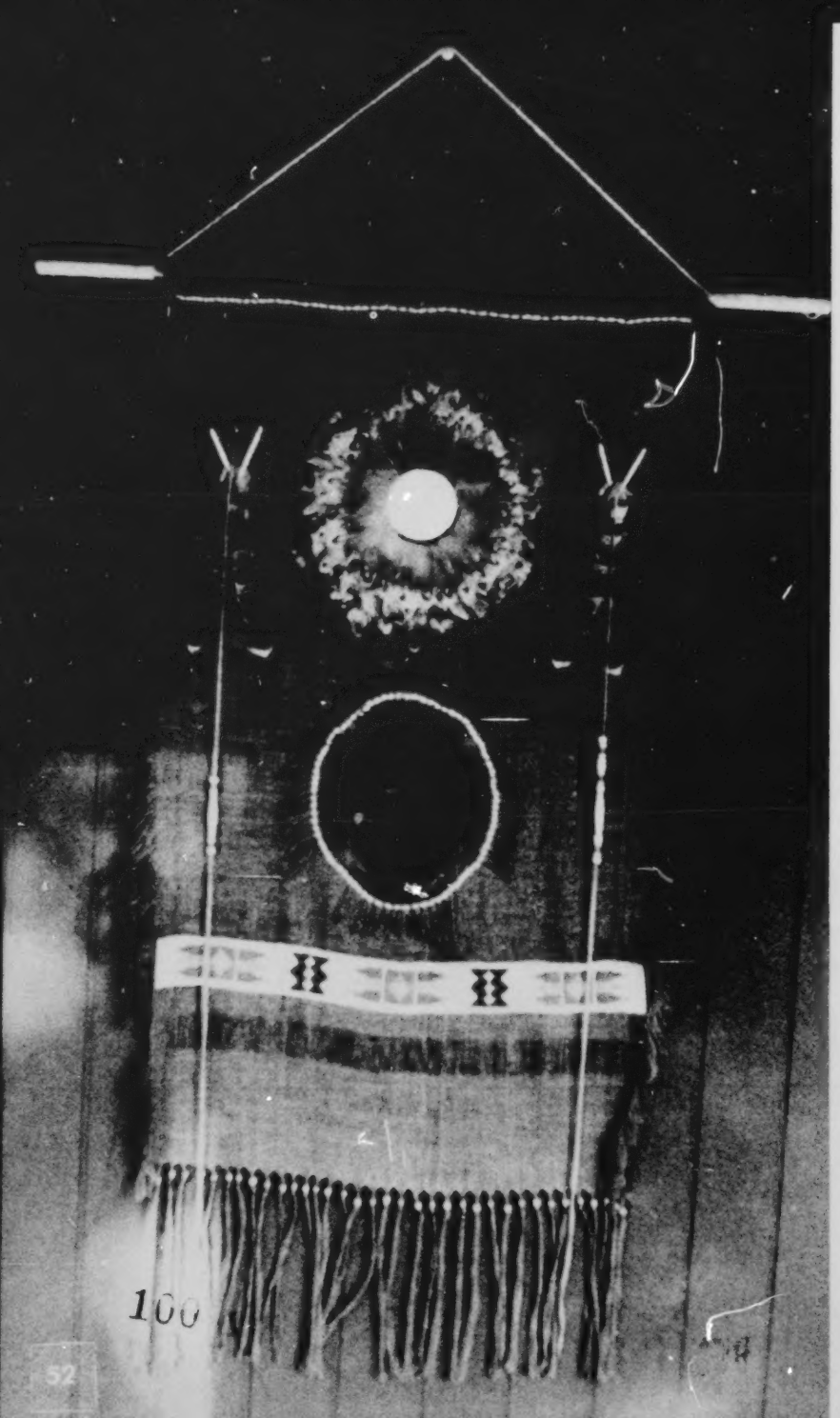

Some art works are made of cloth, leather, feathers, yarns, thread, beads and other fabrics and fibers. These can be woven, sewed, embroidered, stitched or pieced together. These art works are called Wall Hangings or Assemblages.

Assemblages

As-sem-blages

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Much of the art of the Lakota people can properly be called assemblages because they combined many kinds of animal, vegetal and man-made materials together to make wonderfully textured creations that they wore, hung in their homes and used.

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DID YOU KNOW

Texture in an art work can make us feel a certain way. Sometimes we will want to touch a piece of sculpture, a painting or a piece of beadwork. We want to touch art work sometimes because we think the texture will please us.

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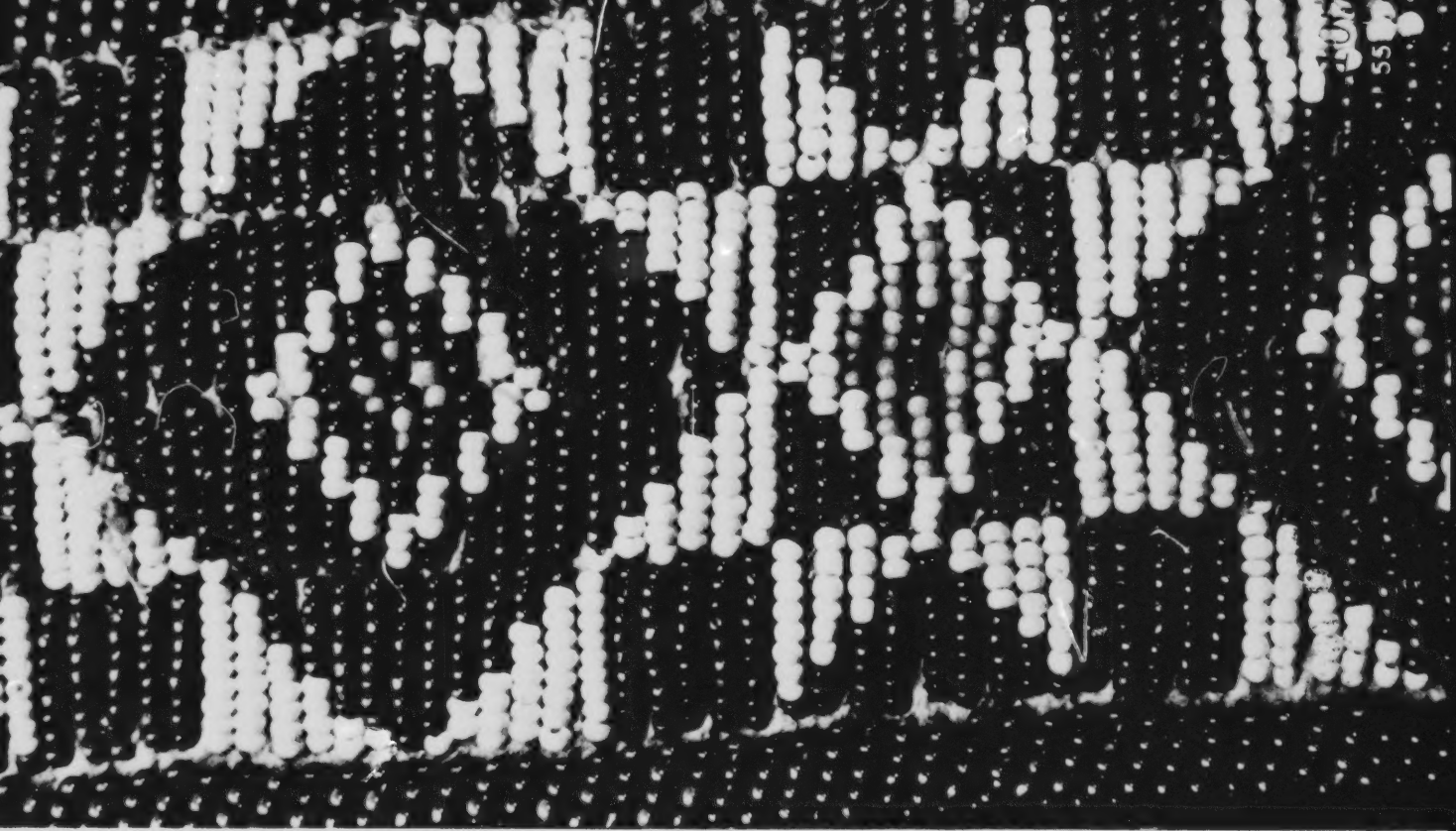

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You have learned much about art.

You have learned some of the reasons our people made art long ago and today.

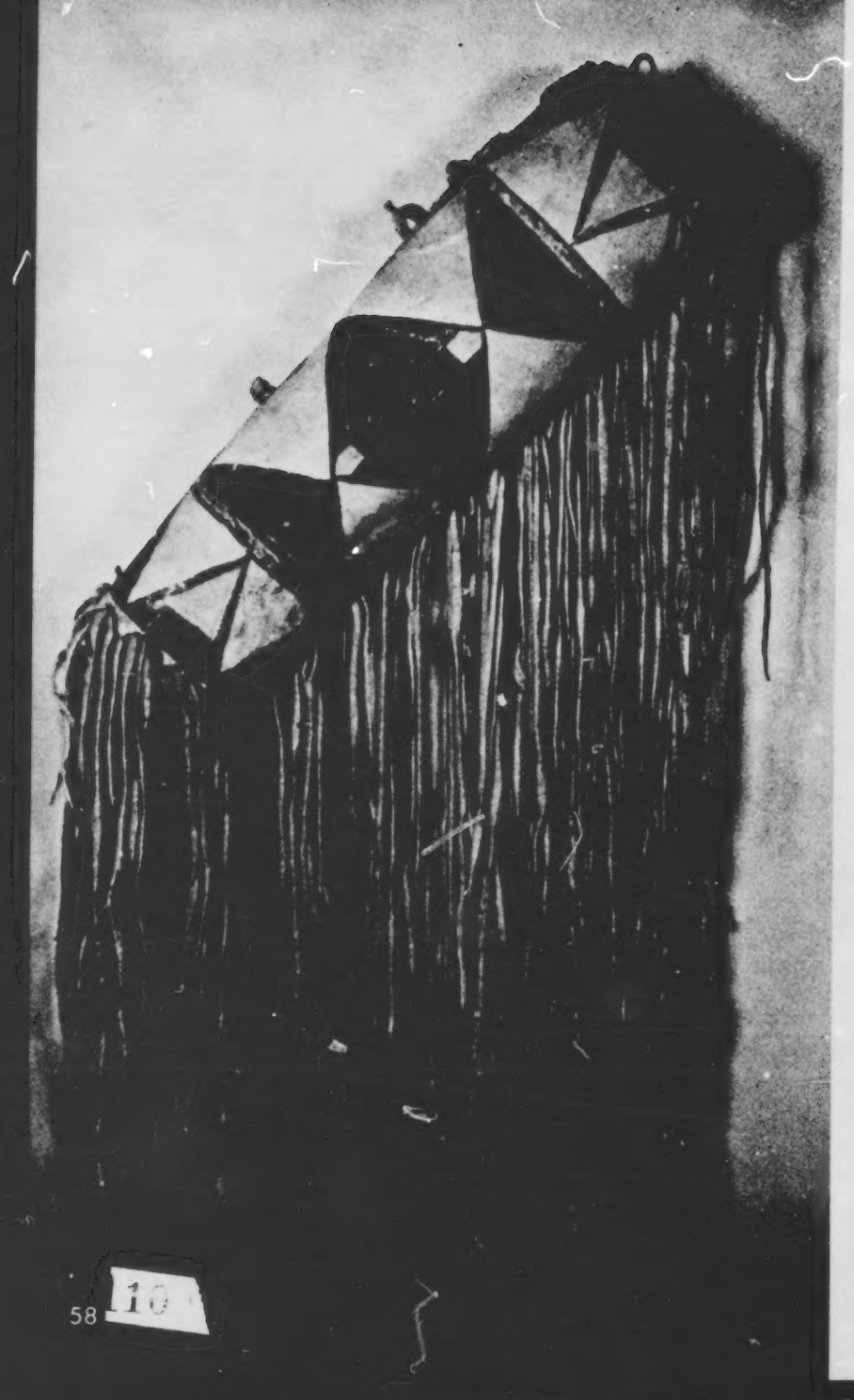
You have learned about the sense of touch.

You have learned new words, such as texture and its meaning.

You have learned some of the ways texture is used in art works.

We must always keep learning new and old things.

We should learn to appreciate the kinds of art work our long ago relatives made. Today when we make art work we can get many good ideas by studying the art made by our long ago relatives. They were wonderful artists and knew how to make many beautiful things that they appreciated and used to make their lives and living beautiful. We can still make beautiful new things to make our world a better and more beautiful place to live.



The art work of our people was rich with actual texture. Many of the pieces of art made by our long ago relatives were made by painting on soft tanned leather or hard rawhide. The texture of the leather itself became a part of every painting. Parts of the hide were even left unpainted because the color and texture of the hide added so much to the painted design.

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Many of the pieces were also made by sewing seeds, animal teeth, sea shells, pieces of hair, feather fluffs, feathers and animal and bird claws to tanned leather surfaces. These not only added bold areas of texture but also moved and clicked when the piece was moved or worn.

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Long ago our people used many different kinds of media than we use today. One of the most unusual was the use of porcupine quills. In fact, the Indian people in North America were the only people in the whole world to use porcupine quills the ways they did to beautify their belongings.

Our people believe that the ability to make art work using procupine quills was given to the people by a

legendary woman called Double Face Woman who appeared in a dream to the first quill worker. We should understand that not all women were good quill workers long ago. In fact, it is believed that the best quill workers had at some time in their life dreamed of Double Face Woman who, in a mysterious way, gave the women who dreamed of her the gift of knowing how to dye and work with porcupine quills.

Long ago women who made quill work were much like a club or society of women who had the gift of quilling in common. Their techniques of sewing and dying the quills were guarded very closely.

Decorating with porcupine quills takes much time and patience and skill. Today there are few people left who know this way of making art.

The quills have to first be plucked from the disabled

porcupine. Long ago on the Great Plains where our people lived they sometimes had to trade with other Indians for quills because the porcupine doesn't really live on the prairie.

Next the quills had to be graded in size and washed to remove natural oils so the dye would penetrate the surface of the quills. Some say our people used the root of the soapweed or yucca plant because it is much like soap.

Originally the quills were dyed with plant and earth mineral dyes. Ways to make the dyes and ways to dye the quills were a closely guarded secret. By 1770 fur-traders were trading powdered paints and aniline dyes to the Lakota. These dyes were much brighter than the original dyes and quill workers eagerly adopted the new brighter colors. Sometimes the quill workers shredded red or

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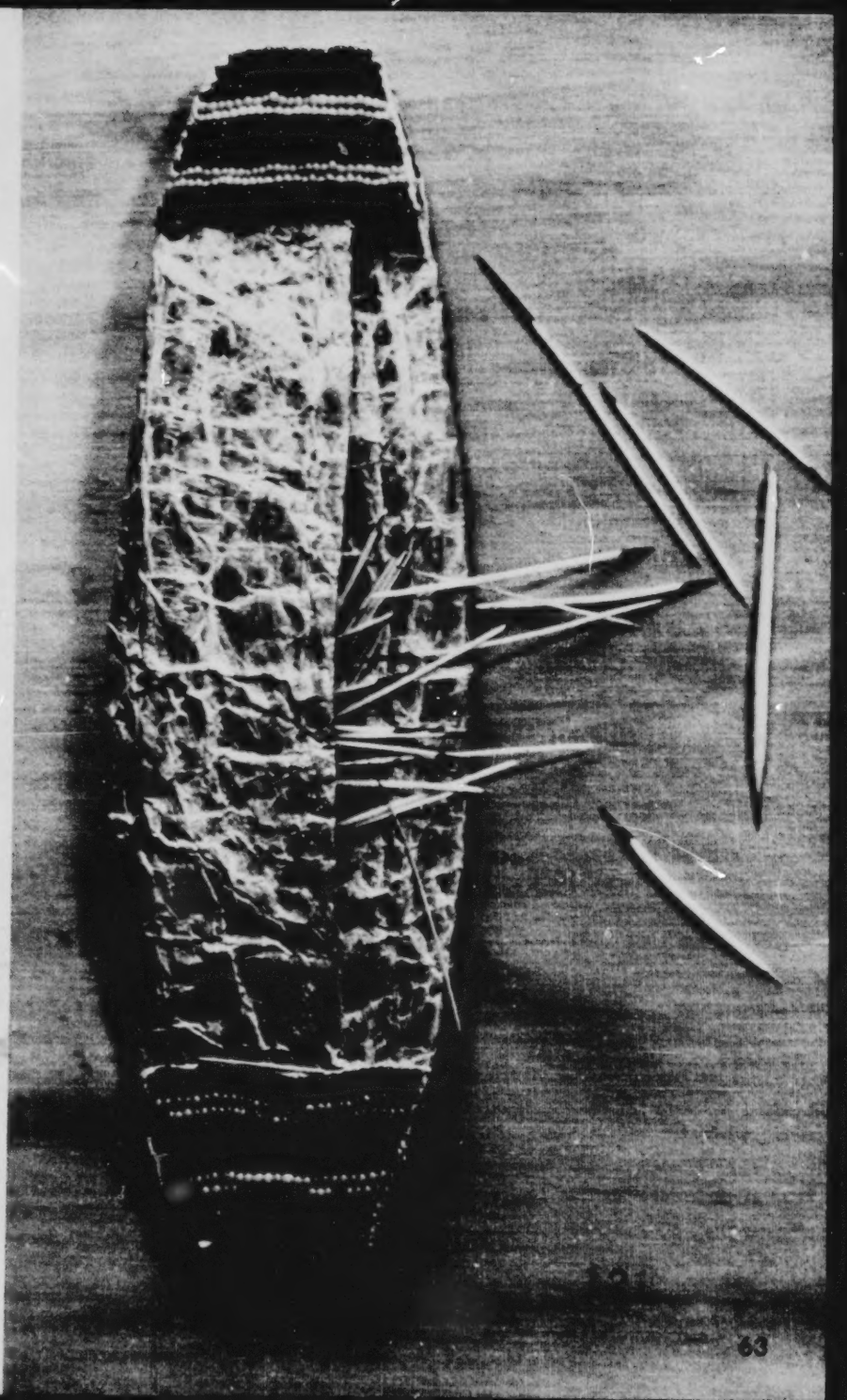
blue trade cloth they got from traders and boiled it with quills. The dye came out of the cloth and dyed the quills.

Quills that had been prepared for use were graded in size and length and stored in bags made from the bladders of deer and bison. These together with an awl for making holes in the buckskin and prepared sinew, used as thread, were kept in the woman's sewing kit.



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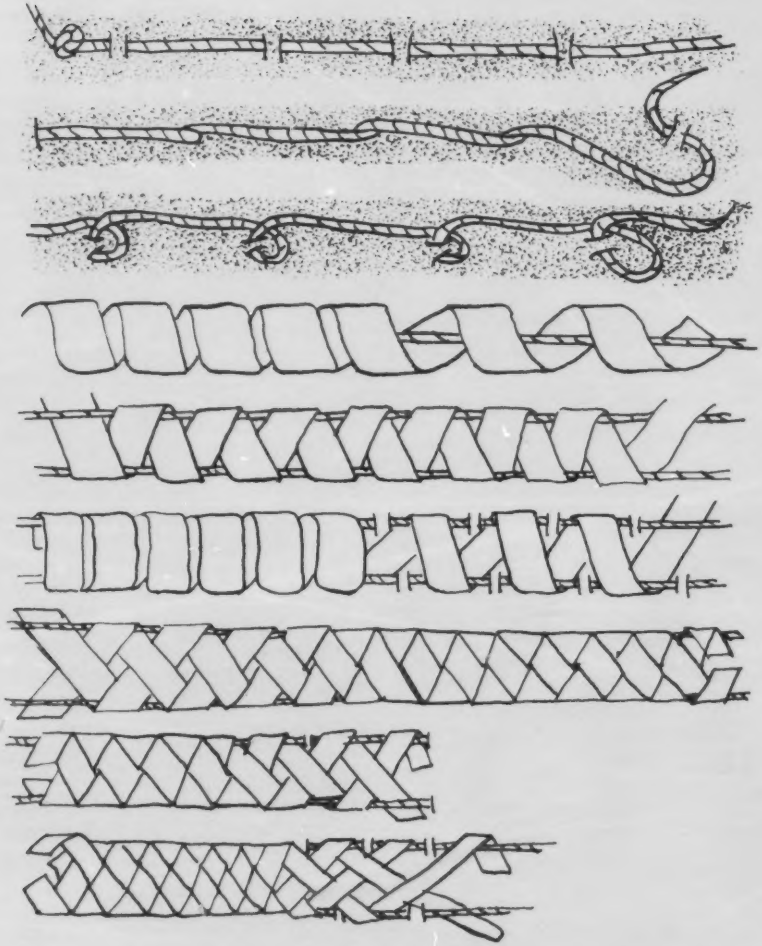
Quills were used in four basic ways. They were sewed to soft buckskin with sinew to form rows of color which looked like embroidery. Quills were also wrapped around rows of stiff rawhide strips to form square stepped designs when all the strips lay side by side. Quills were sometimes plaited using two cords of sinew. This was then wrapped around such items as pipe stems or handles of wands, horn spoons or staffs. The fourth method was weaving quills to cover a broad area. These were first stitched down to the buckskin and then woven over and under each other to cover a wide space.

On the following pages are drawings of different ways quills were used long ago.

SEWN QUILL TECHNIQUES



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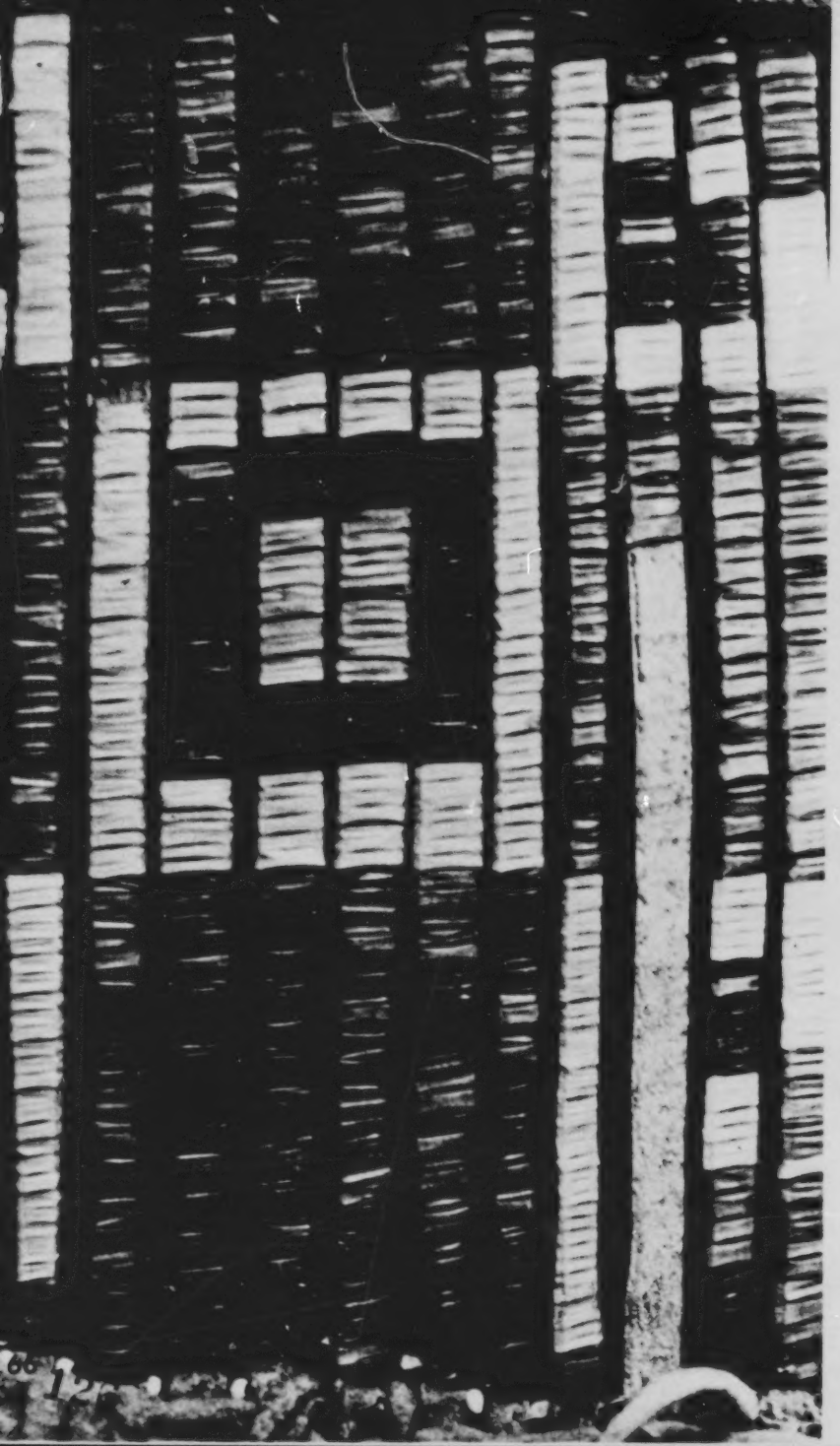
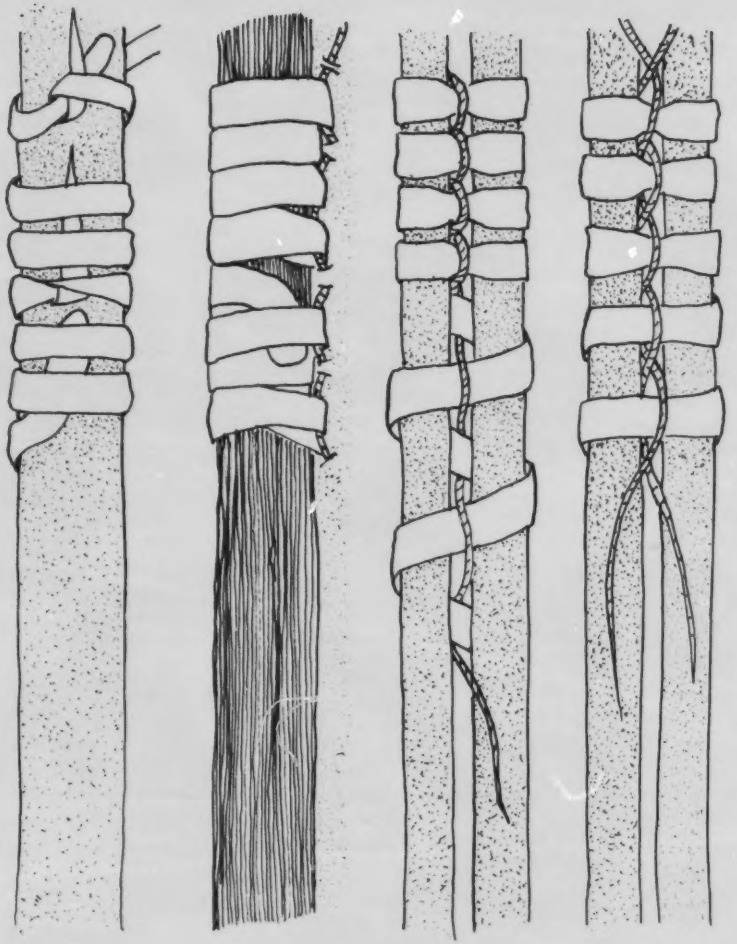


WRAPPED QUILL TECHNIQUES



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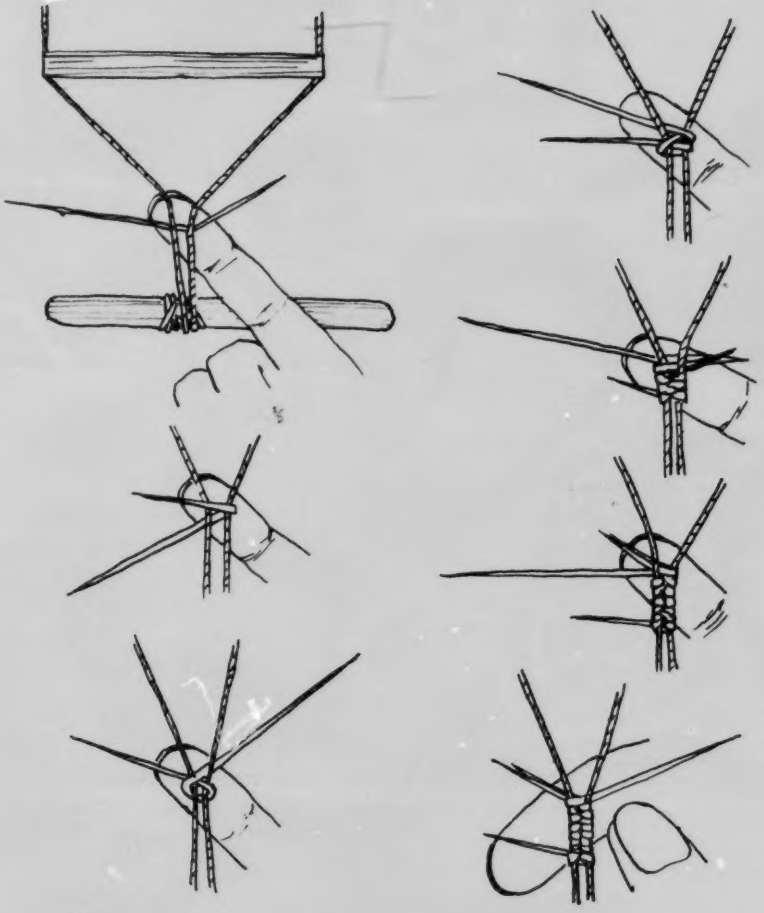
PLAITED QUILL TECHNIQUES



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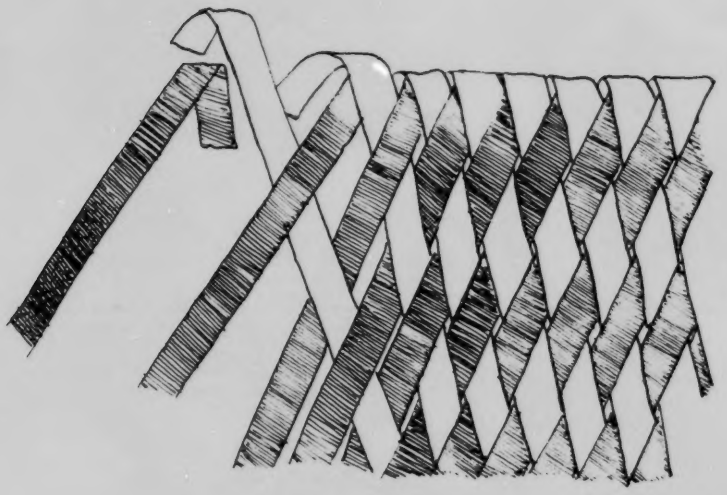
WOVEN QUILL TECHNIQUES



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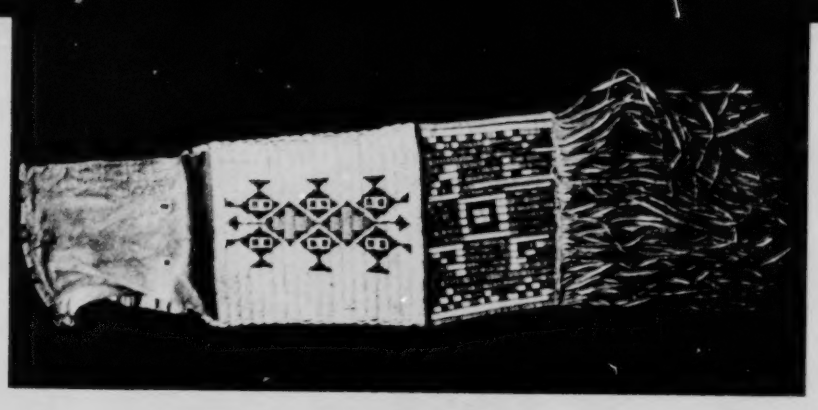

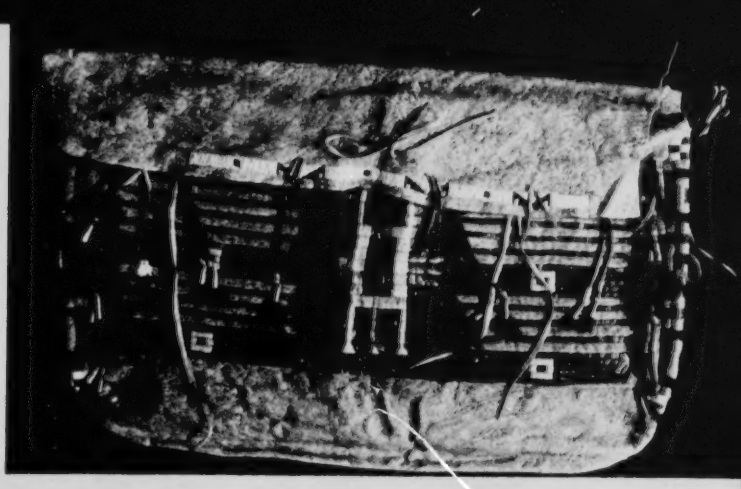

Here are photographs of entire pieces as they looked when decorated with porcupine quills. An even shiny texture is developed.

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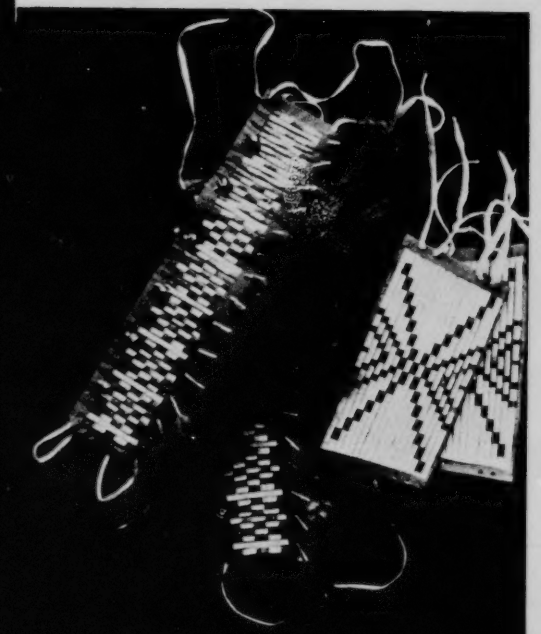

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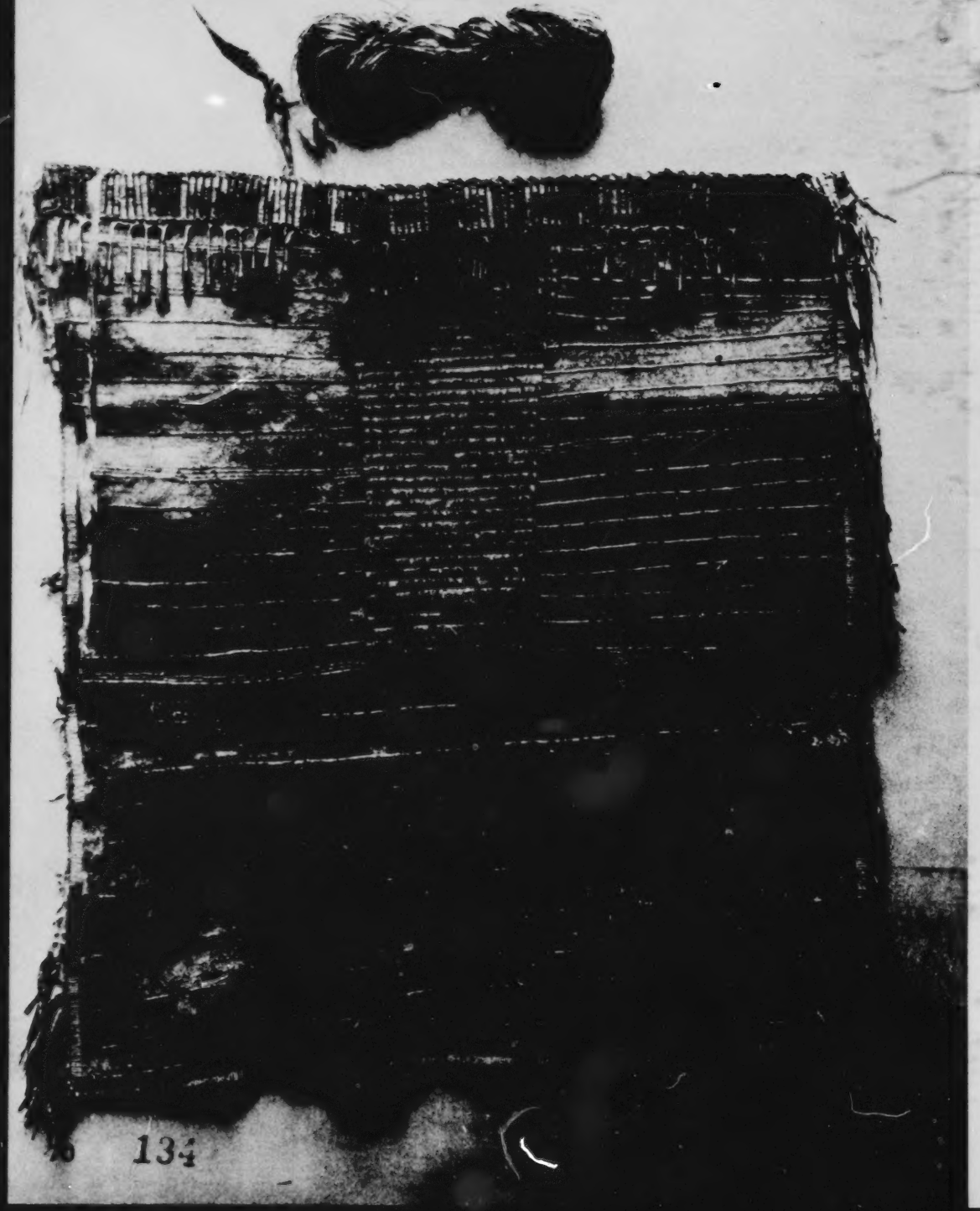

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The little dangles hanging from the tipi flaps and on the sides are decorated with wrapped porcupine quills.

. . . AND THEN THERE WERE BRIGHTLY COLORED BEADS

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Before our people had the bright glass beads, they made different kinds of beads out of shell, stone, bones of fish and animals, deer hoofs, seeds, and teeth.

The most precious of these beads were the milk teeth of the elk. Sewn on one's garment, the elk tooth became a symbol of one's rank and wealth.

About 1870 a pair of elk's teeth was worth a horse.

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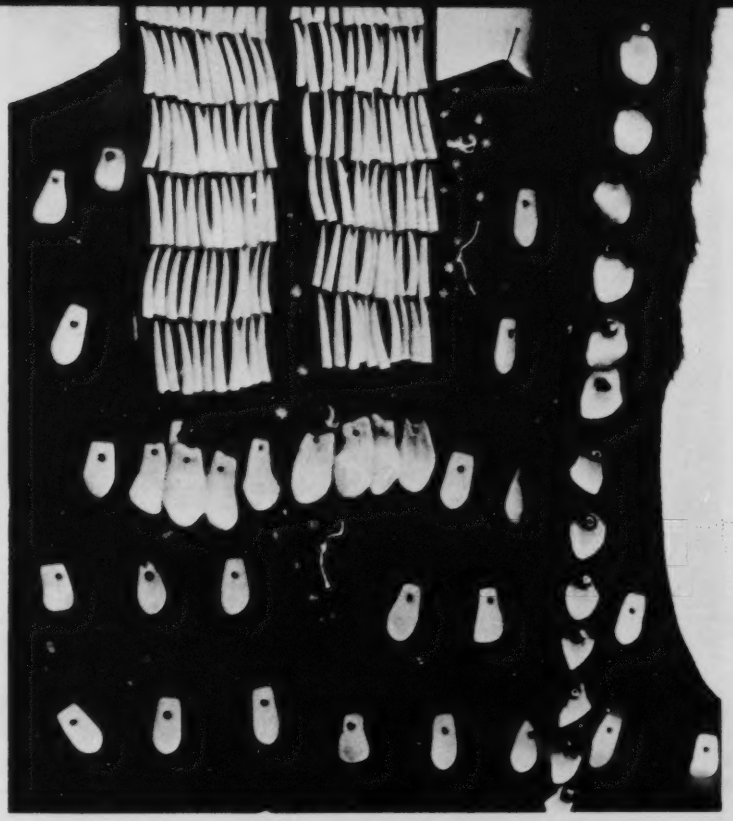

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Later, imitation elk's teeth carved from bone were used on garments because in many places elk hunting was declared illegal. Today even carved elk's teeth are very rare and valuable.

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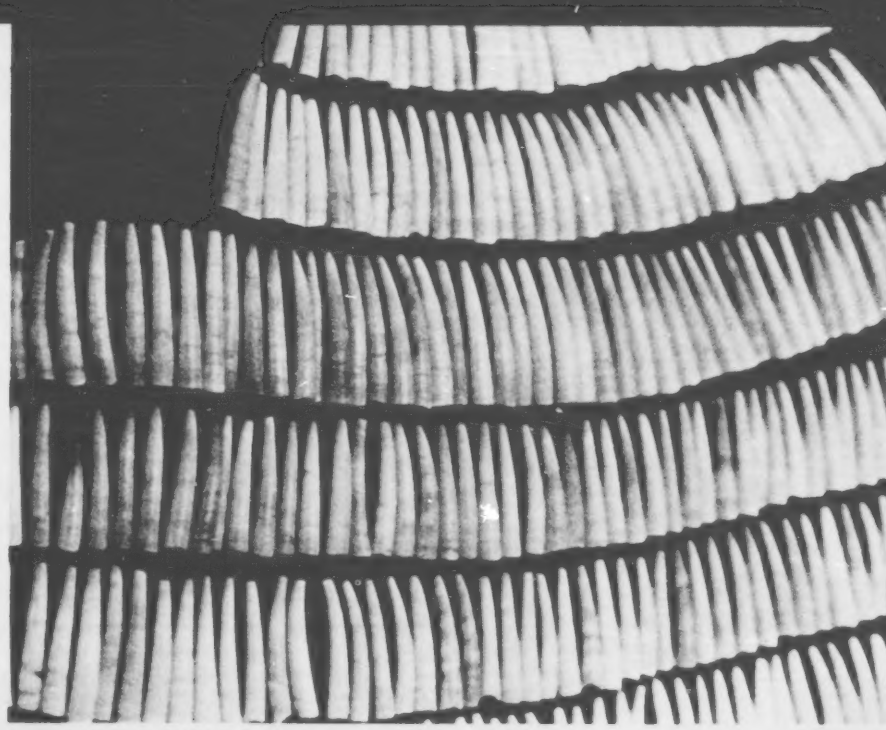
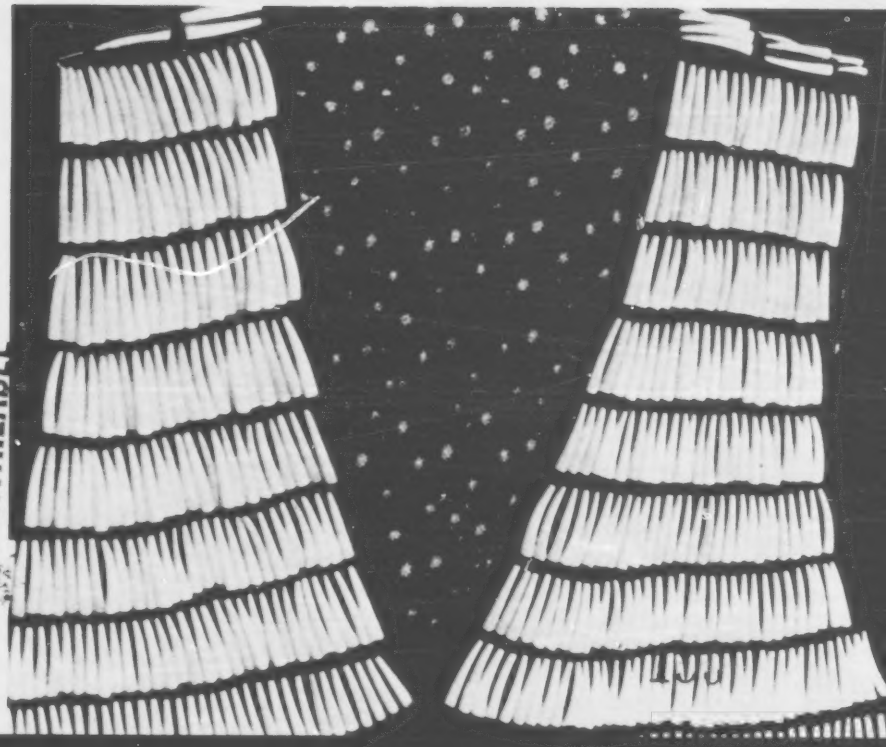
Another old style bead was a sea shell obtained in trade from other Indian people from the West.

This shell is called dentalium and looks much like a little horn or long sharp tooth. It is actually hollow and was the home of a tiny sea organism.

These types of shells were found in the Puget Sound area off the coast of Washington State.





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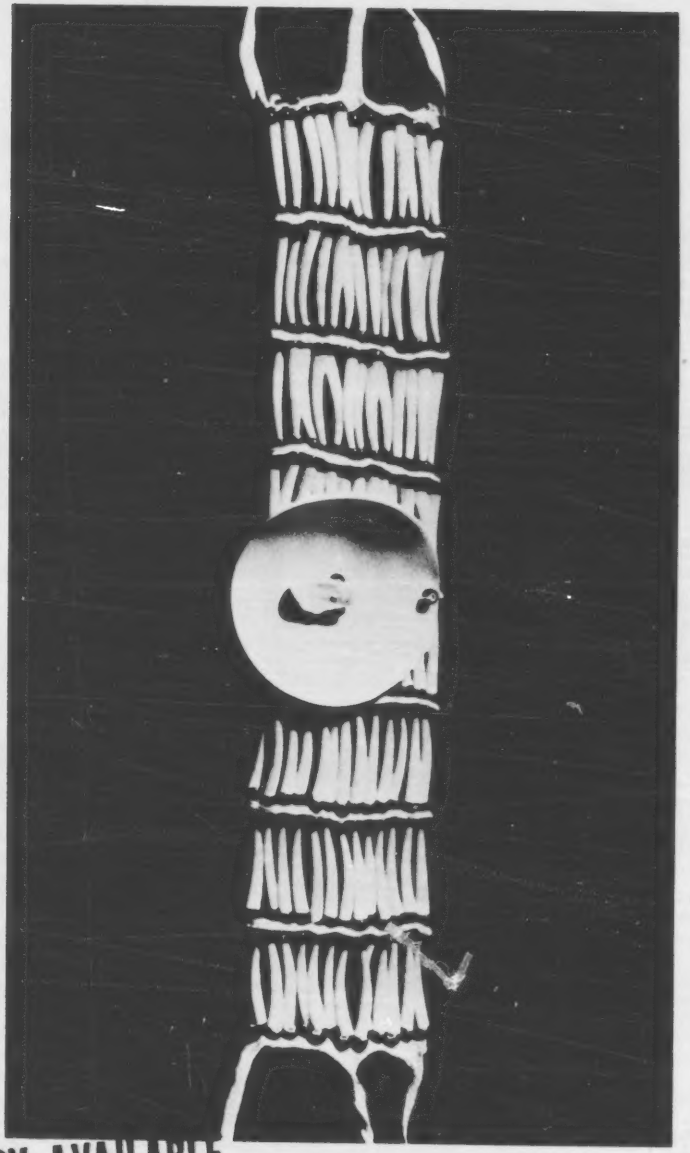

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Our people traded with other Indians who had probably also traded with other Indians further west for these precious little shells used as long tubular beads.

Our people strung these shells into necklaces, earrings and hair decorations.

Later on they were able to get these shells at trading posts when the people began living on reservations. People then began decorating the entire yokes of dresses, men's vests and baby carriers with these

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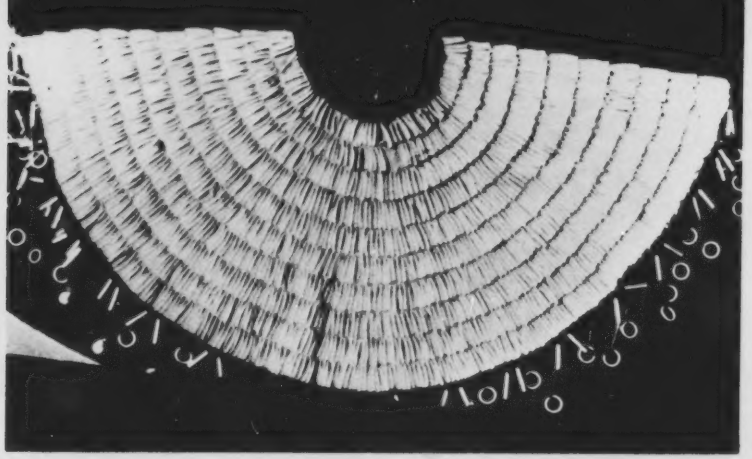
shells. Sometimes when a dress had worn out, the upper part of it was cut off and backed with new cloth, making a cape out of it, to be worn over another dress.

Later on, long glass beads called bugle beads were used the same way as dentalia shells were used to decorate yokes of dresses and to make jewelry.

During the early 1900's, shell dresses were very popular and seen more often than beaded dresses.



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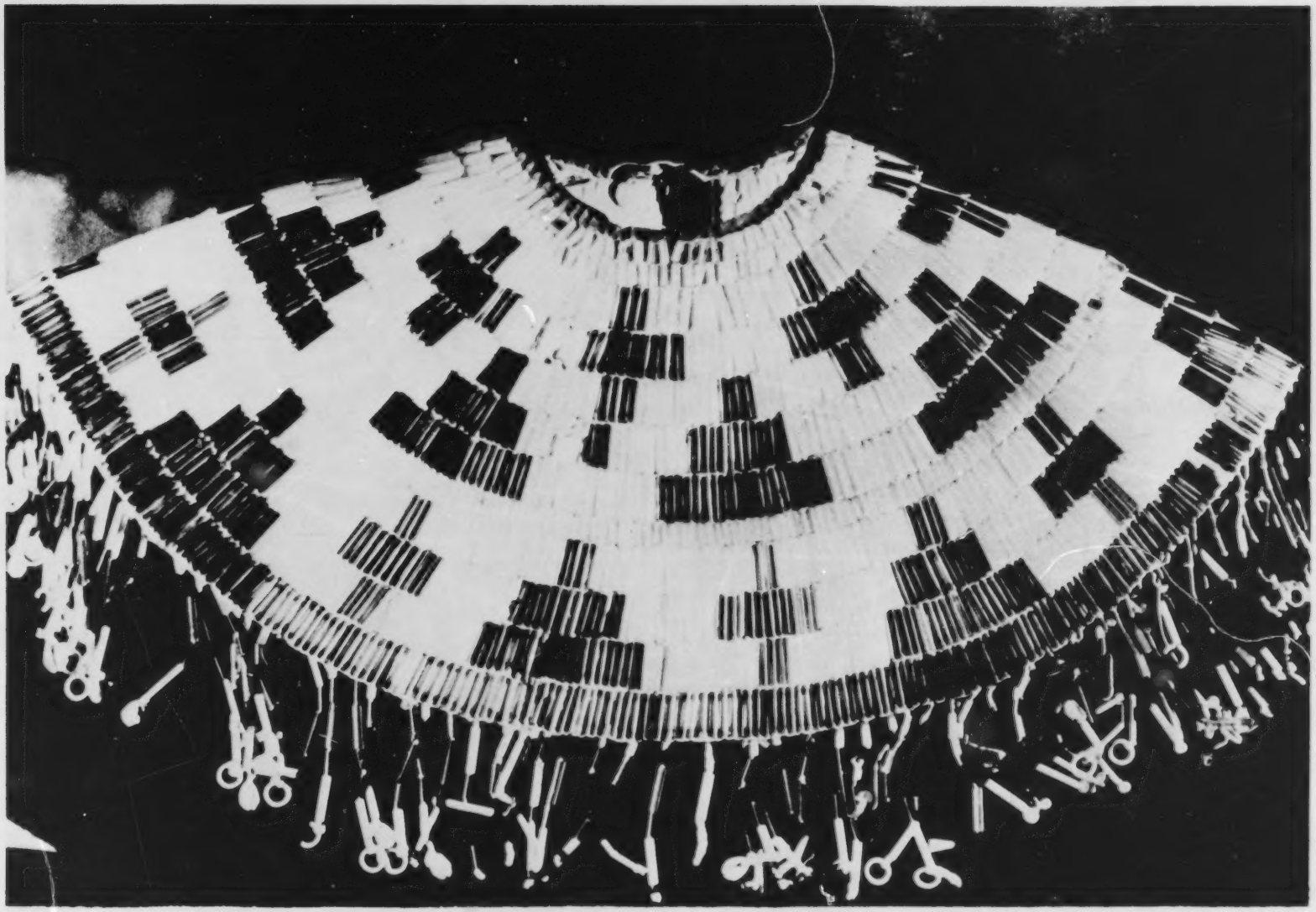

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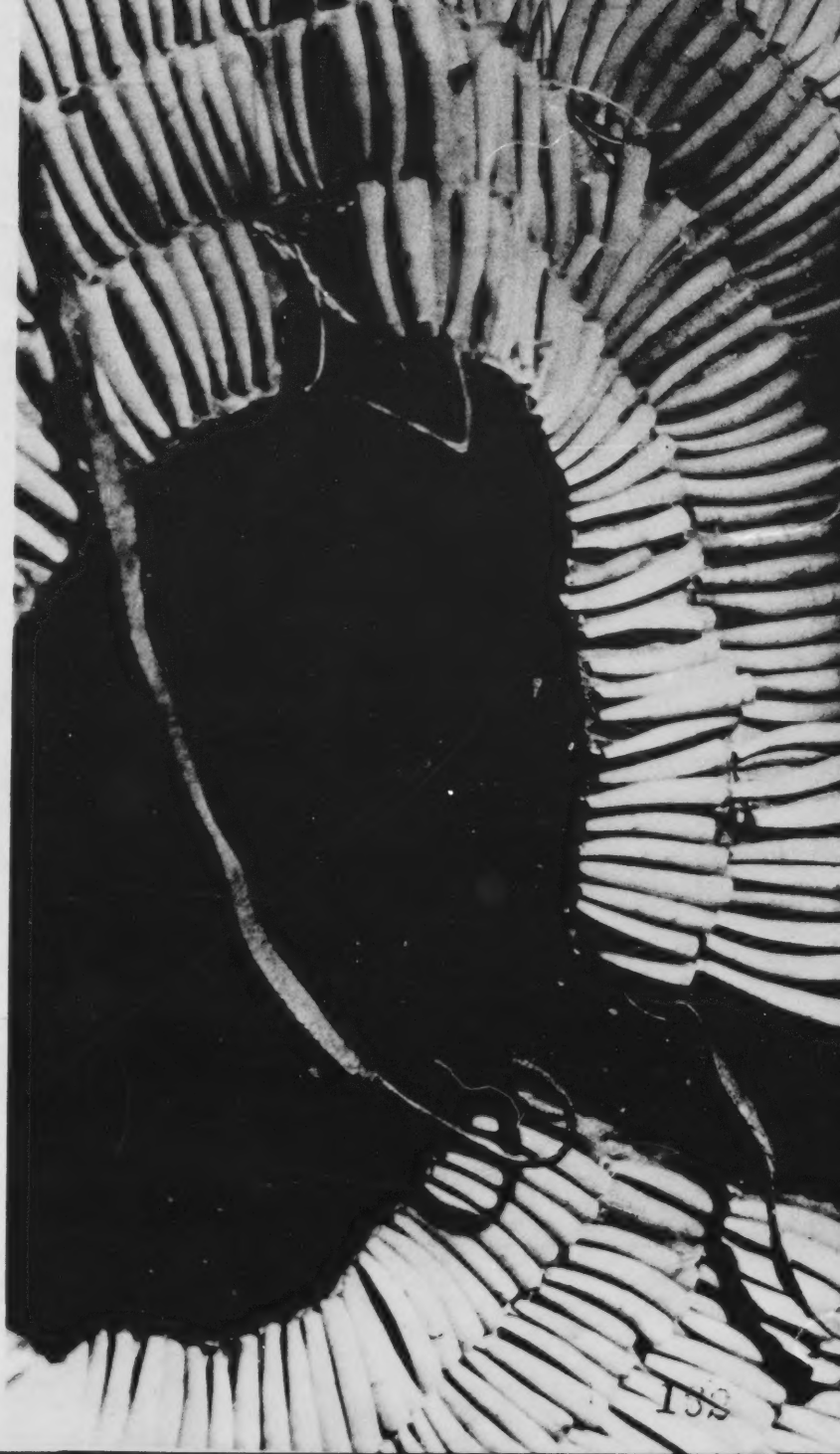
In recent years the pollution in the Puget Sound waters has killed off great numbers of dentalia. Some say these sea animals may become extinct if they haven't already. Dentalium shells are very rare today and very valuable.

Imagine the texture of these dentalia if you could run your hand over them or if you could touch them with your cheek.

All in a row they create an overall rhythmic texture.



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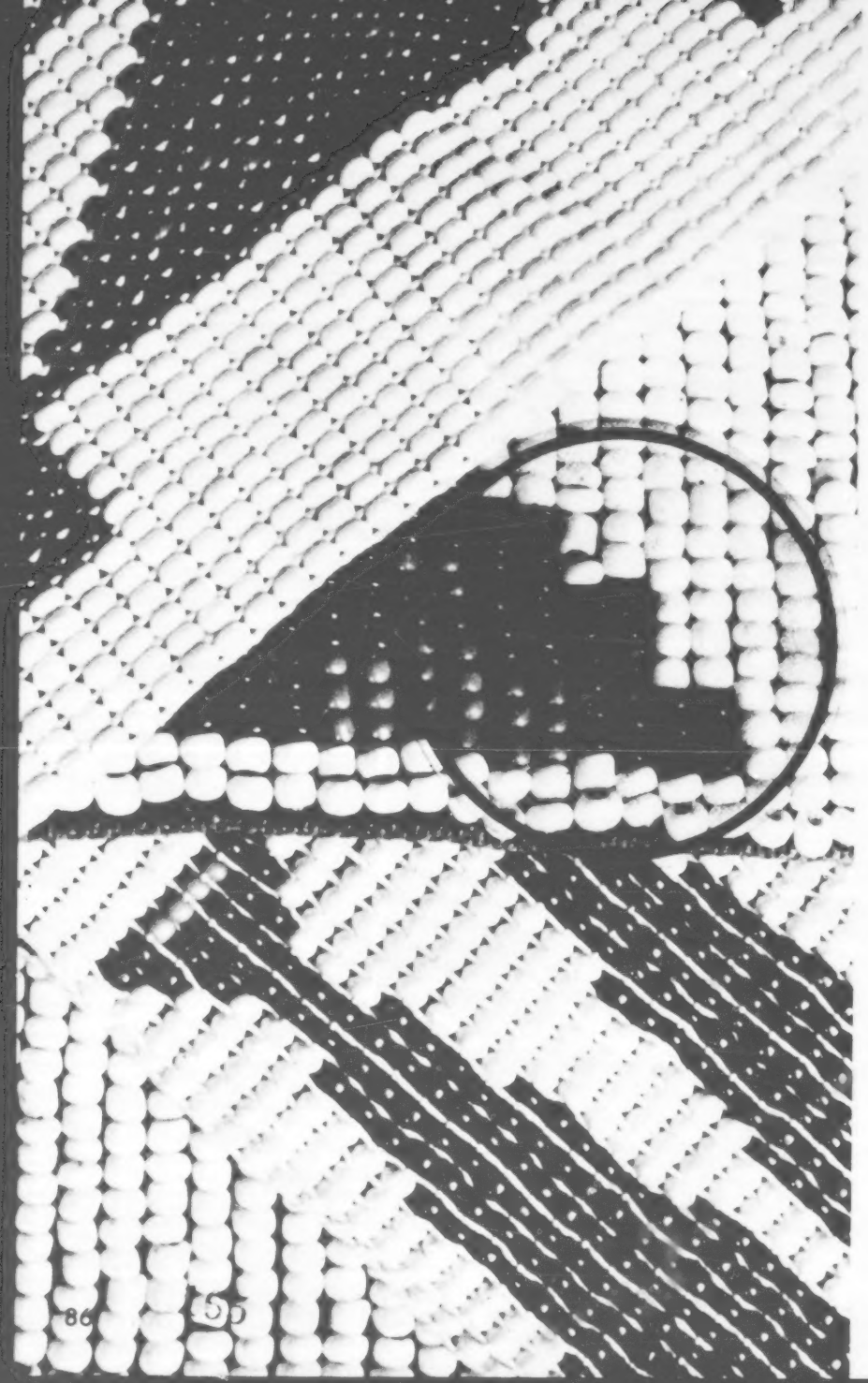

By the year 1800 brightly colored beads had become available to our people. One of the earliest was a milky white bead called a pony bead. It was larger than the seed beads we know today and was called a pony bead because it was carried into Lakota country by traders who carried their trade goods on the backs of pack horses.

Pony beads were only available in a few colors such as white, medium sky blue, black, light and dark

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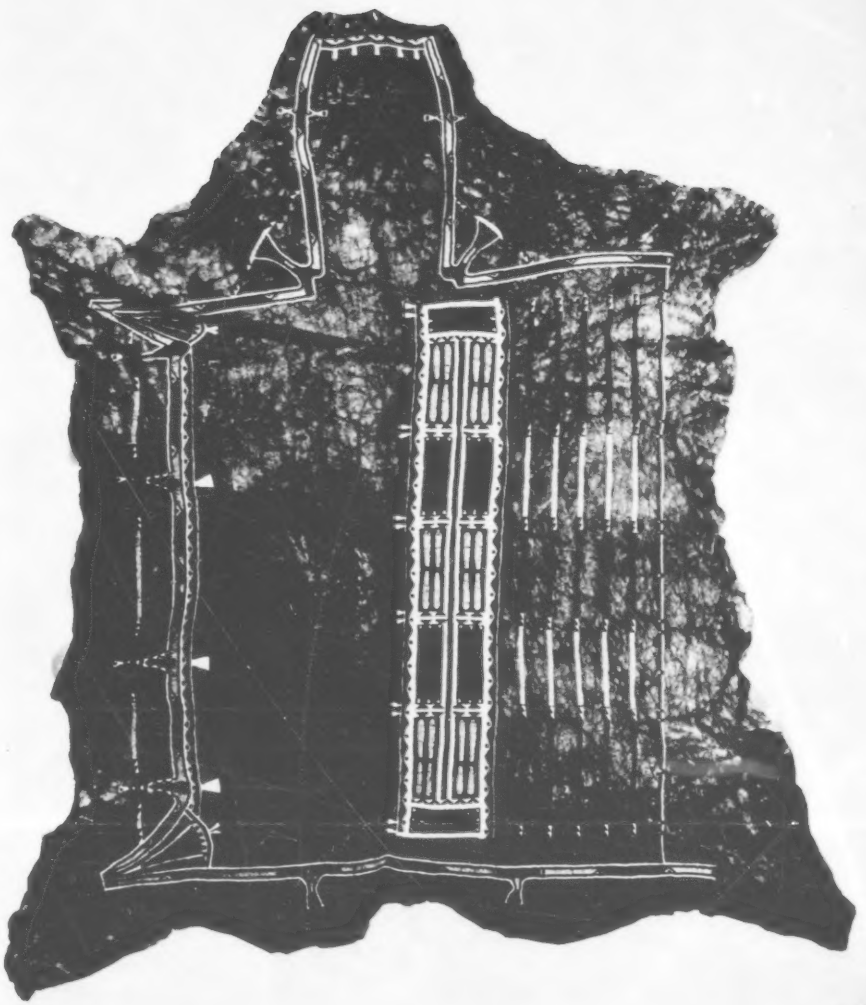
red and a few dark blue.

These original pony beads were made in Venice, Italy, and were traded to our people by white people.

Our people willingly and readily adopted these beads and began using them to decorate the same things they decorated with porcupine quills.

In fact they began sewing down the brightly colored beads to tanned skin in much the same way as they formerly sewed down quills to form rows of color that



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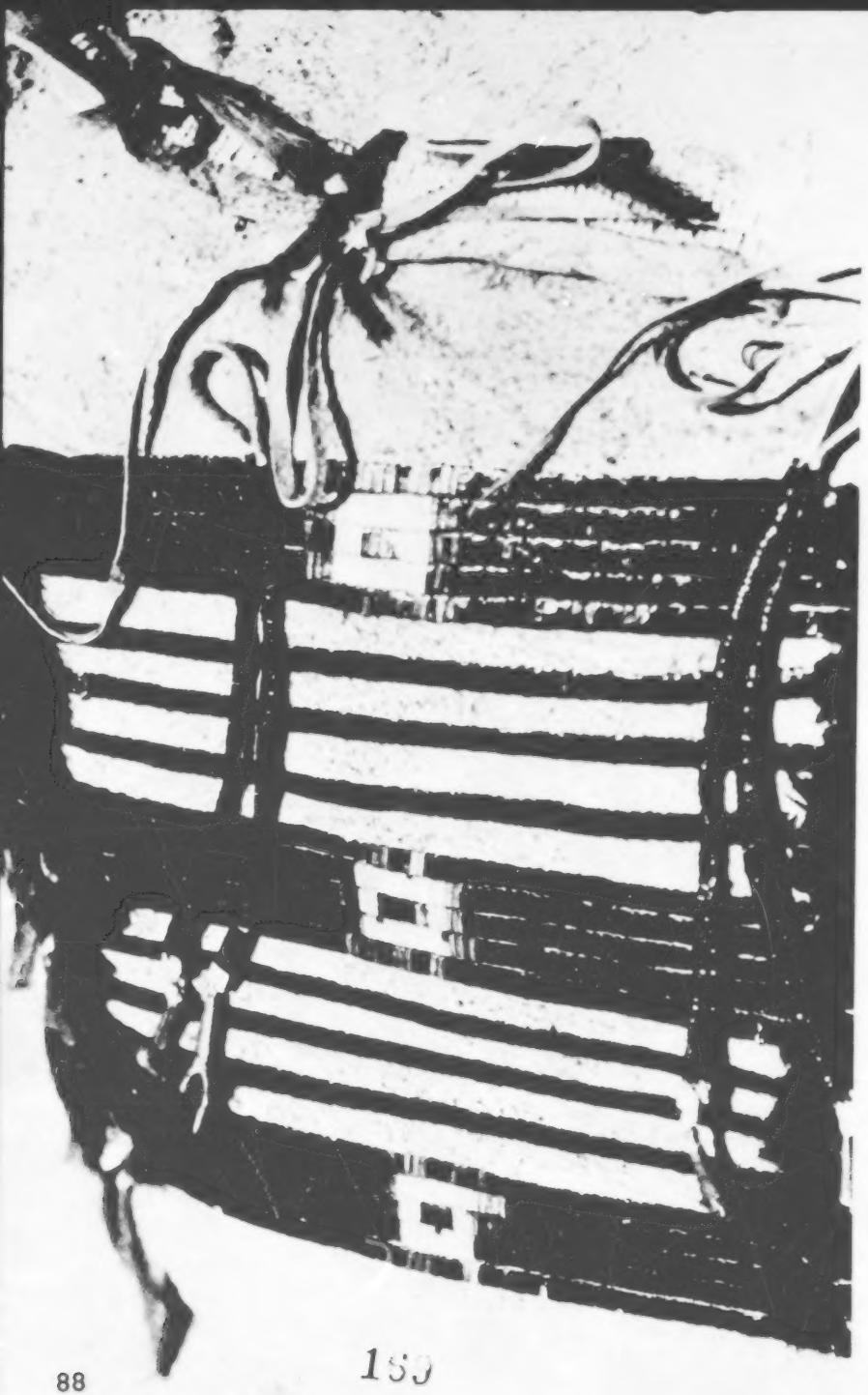
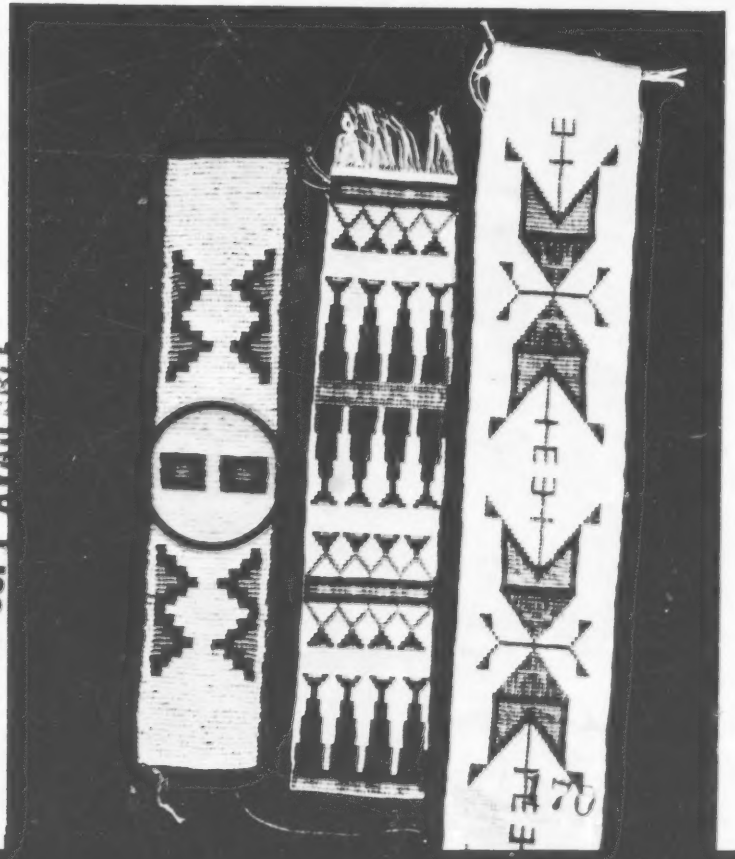


gradually added up to form straight edged designs. The photo below is a good example of how pony beads look when sewn into a design.



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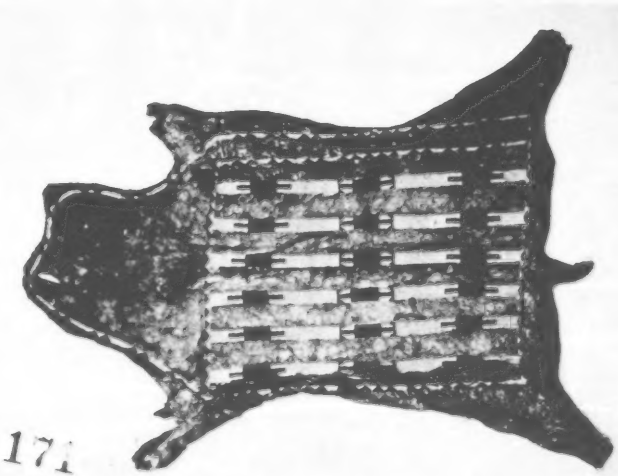
They were first used to decorate robes, shirts, pipe bags, cradles, saddle bags, moccasins, and head bands on feather bonnets.



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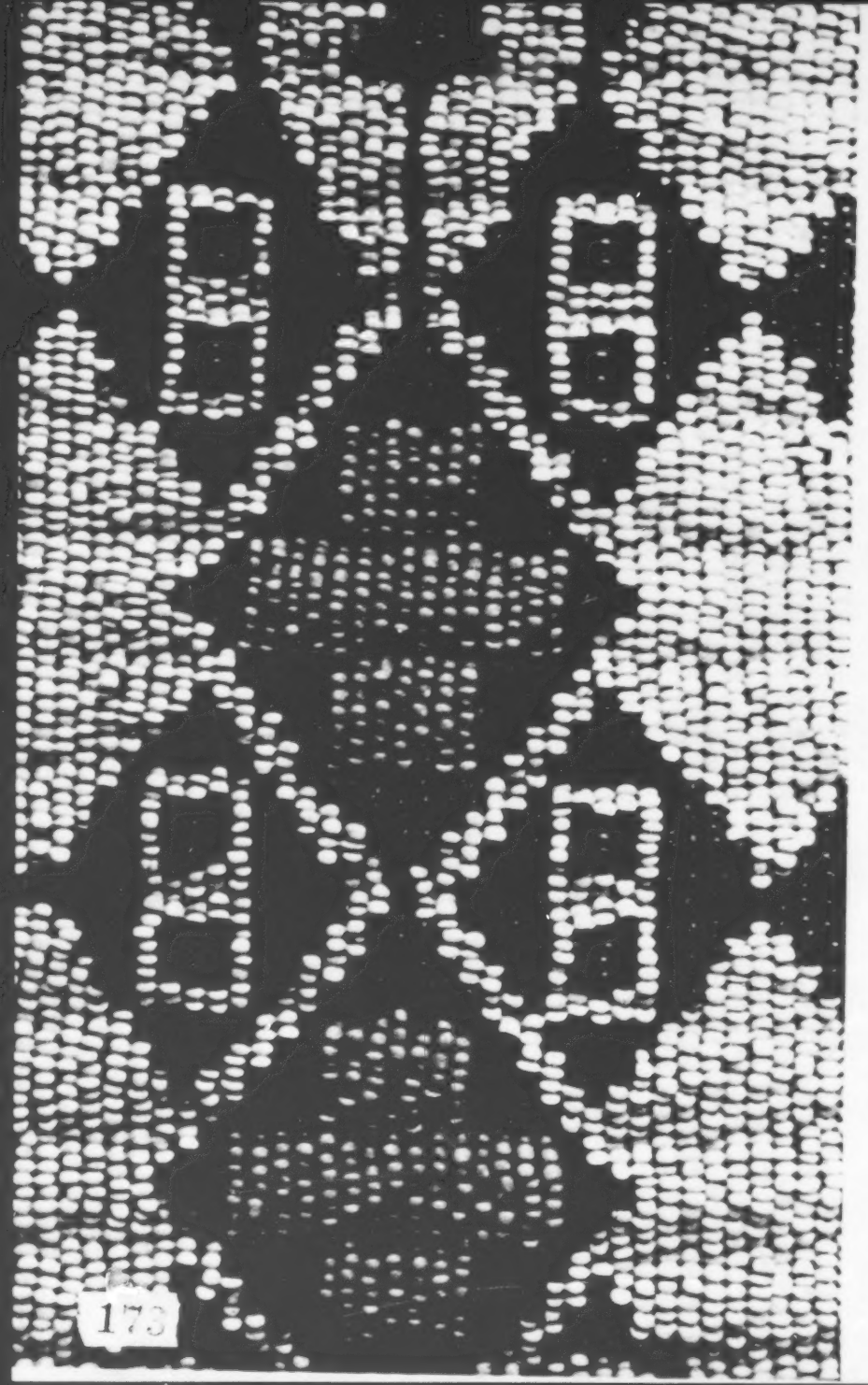

About 1840 smaller round beads known as "seed" beads were introduced to the people. These were about the same size as the beads used today. They were, however, available in several different sizes ranging from one-sixteenth to three-sixteenths of an inch in diameter.

These seed beads were used the same way as pony beads had been used to decorate articles for wear and use in the home.

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At first our people combined beads with quillwork. As more and more beads became available many women quit making quillwork and began using only beads to decorate their belongings.

Some things, however, have always remained the same and the design of certain objects never changed.

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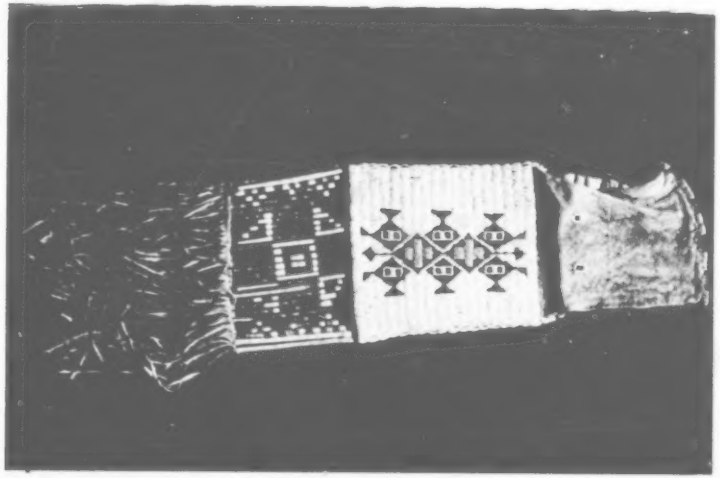
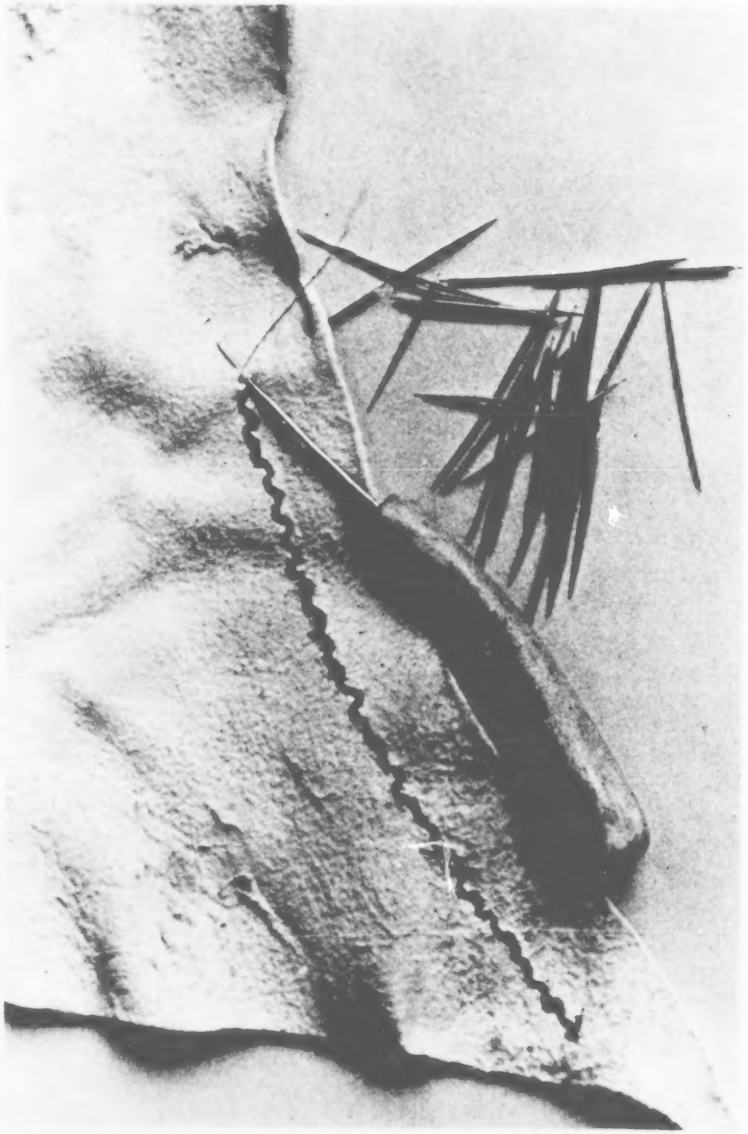


The pipe bag pictured above is one item that has continued to be made with porcupine quilled fringes.

There were some ways that beads could not be used in the same way as quills.

When beads could not be used in the same ways as quills had been used, people continued to use the quill to decorate. Today quillwork is highly prized and much respected because it is the original way our people beautified their belongings.

We should, however, realize that it took much creativity and genius to begin using beads in the great ways our people did.



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Lakota women originally did all the quillwork and beadwork and are the artists who produced this art from the past. They were true artists in that they loved the beauty of colors, textures and shades. They spent many hours, days and months decorating the articles of life that surrounded them.

It was their love for beauty that enabled them to use the glass beads in the many ways they did.

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In time they were able to get different kinds of seed beads from traders who got them from Czechoslovakia, Italy, France and England. Some beads had flat areas on them made by cutting or grinding. These tiny surfaces were shiny and reflected the light. These were called faceted beads. In time, our people began using these beads in their work also. By 1870 there were clear glass beads, metal faceted beads and some glass beads colored gold and silver.

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Some people believe that the making of great pieces of beadwork ended at the time people began living on reservations. After the people had been settled on the reservation and began raising cattle and living in one place they began making very fine pieces of beadwork again. They were able to buy beads from trading posts and stores on the reservation. Instead of buffalo hides, they tanned cow and deer hides. They no longer made and decorated

household goods in the old ways because they lived in houses and used the whiteman's furniture, tools, and utensils.

Our people did, however, keep believing in old ideas and traditions. They still held ceremonies and celebrations and practiced traditional customs.

For these occasions they made and decorated clothing and other things used on these occasions. Many of the beaded things such as bags, saddle

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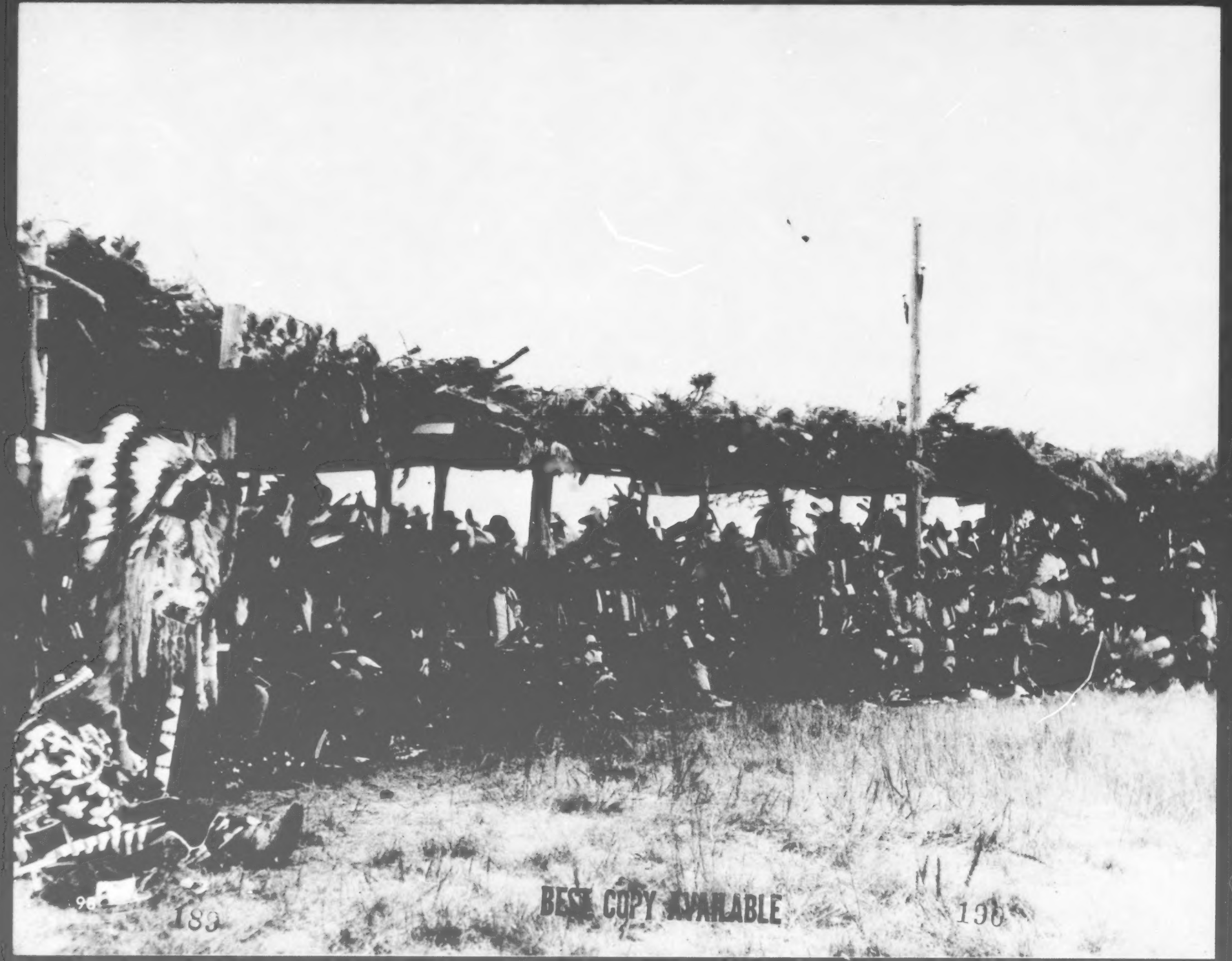

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blankets, moccasins, shirts, dresses, and headdresses were made to be given away as gifts at these celebrations and ceremonies.

From this time many very fine and heavily beaded items were made. Our people also began beading some of the things from the white man's way of life, such as little suitcases, picture frames, children's toys, bottles and women's hand bags.

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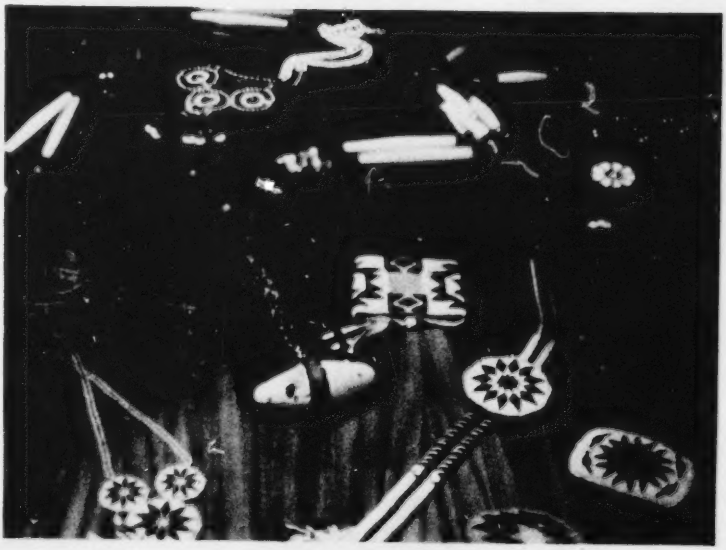
There was even a time when women would have women's feasts. A beadworker would invite her friends to a feast and show them all the things she had made over a certain period of time. The woman who had made many fine beaded things was much respected by her friends for being a fine artist and an industrious woman.

As we have moved into modern times, beadwork has continued to be made. Today most of the bead-

work made is for costumes worn at dances and consists mainly of articles of clothing and jewelry.

Many of the old techniques are still used to make modern pieces of beadwork.



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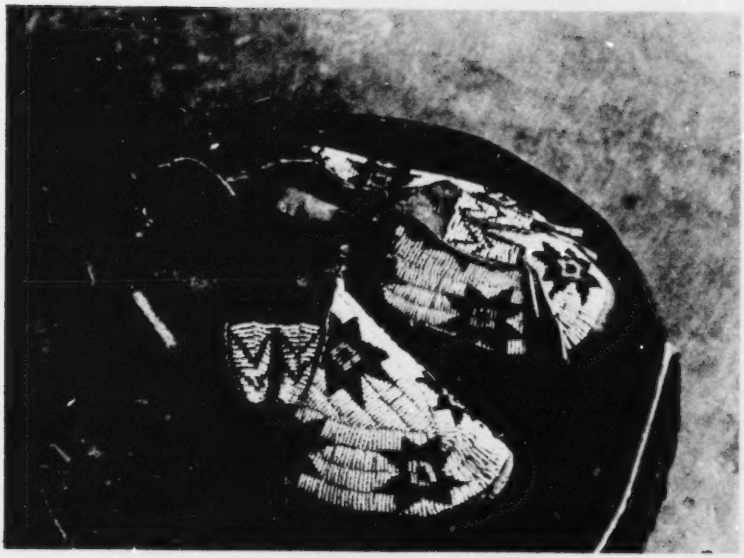

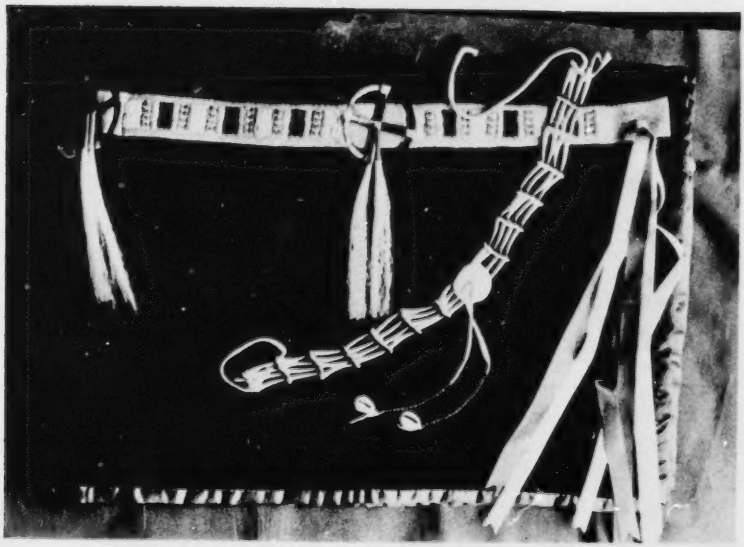

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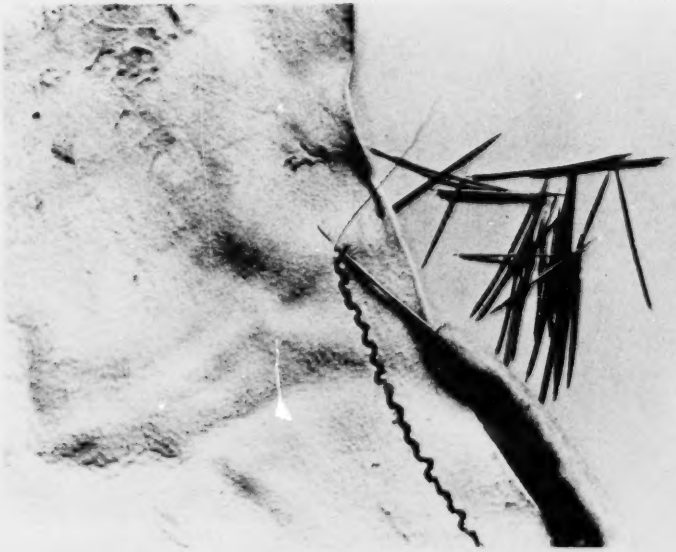

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On the following pages are shown different kinds of beading techniques.

Long ago, threads made of sinew from the muscle tissue of the buffalo, deer, elk and cow were used as the common sewing material. An awl was used to pierce the tanned hide, making a hole through which the sinew was passed and thus attaching a row of beads.

Sinew is made from the muscle casing surrounding the loin that lays on each side of the spine of a large animal. The muscle sheath is first removed from the loin, scraped clean of meat and glue and then spread on a flat surface to dry. When dried, it is worked into loose fibers. These are then stripped down and twisted into threads as shown.

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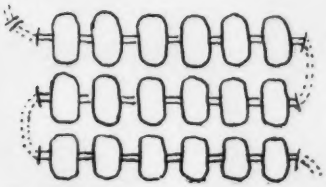
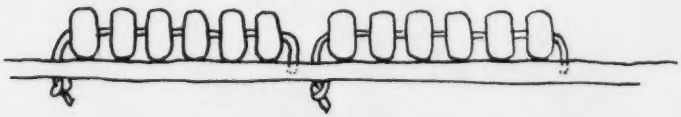
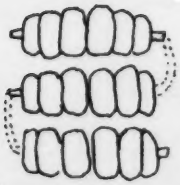
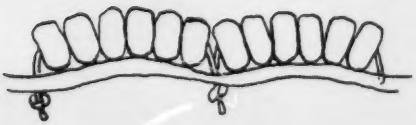
Beads were sewn to surfaces in a variety of ways. The most common way used by our people was known as the lazy stitch.









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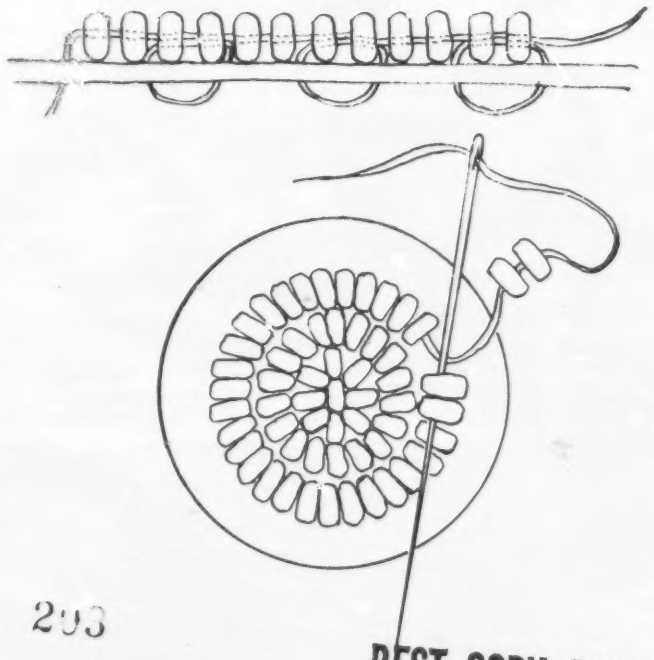
The overlay stitch was thought to be the original way our people used beads. Our relatives, the Eastern Sioux, still use this technique. We use it today in making rosettes.



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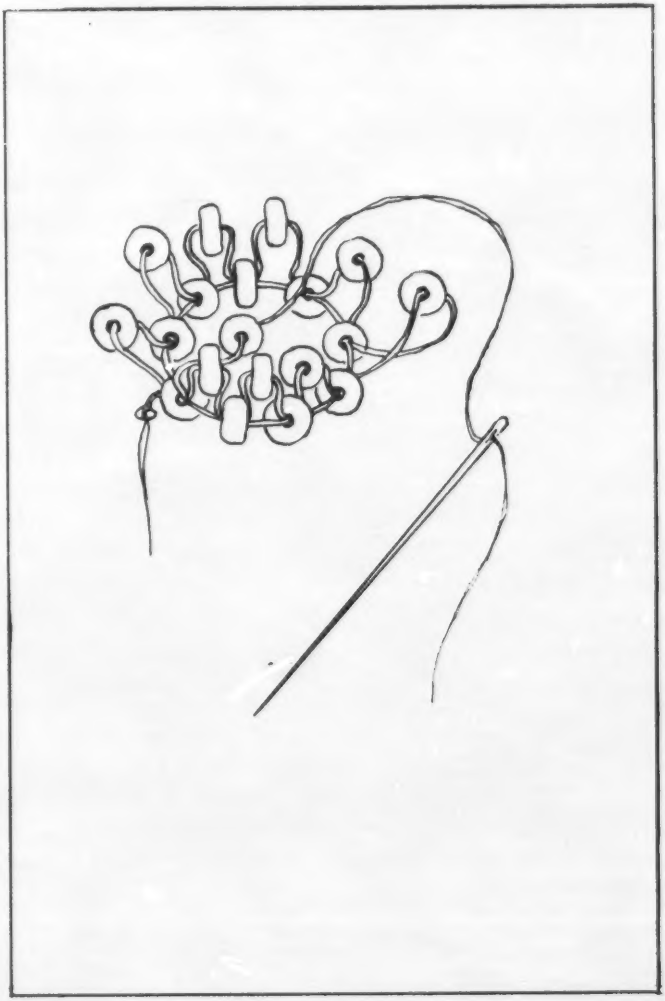
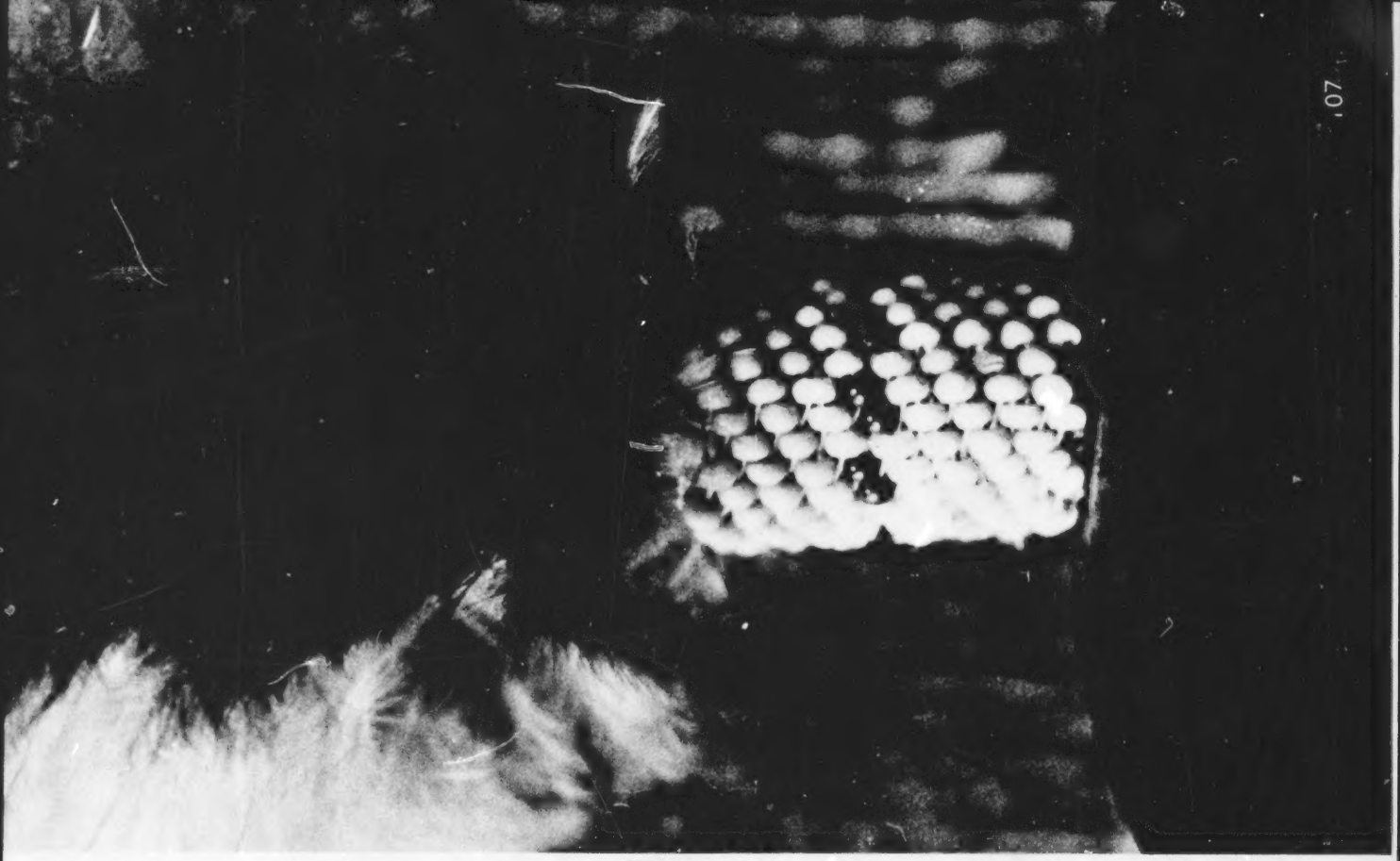


Another technique of beading that has become well known among our people is called the peyote stitch. It is called this because it is commonly used to decorate handles of fans, rattles and staffs which are used in the ceremonies of the Native American Church.

This beading technique is really a form of weaving beads over or around a three dimensional mass.



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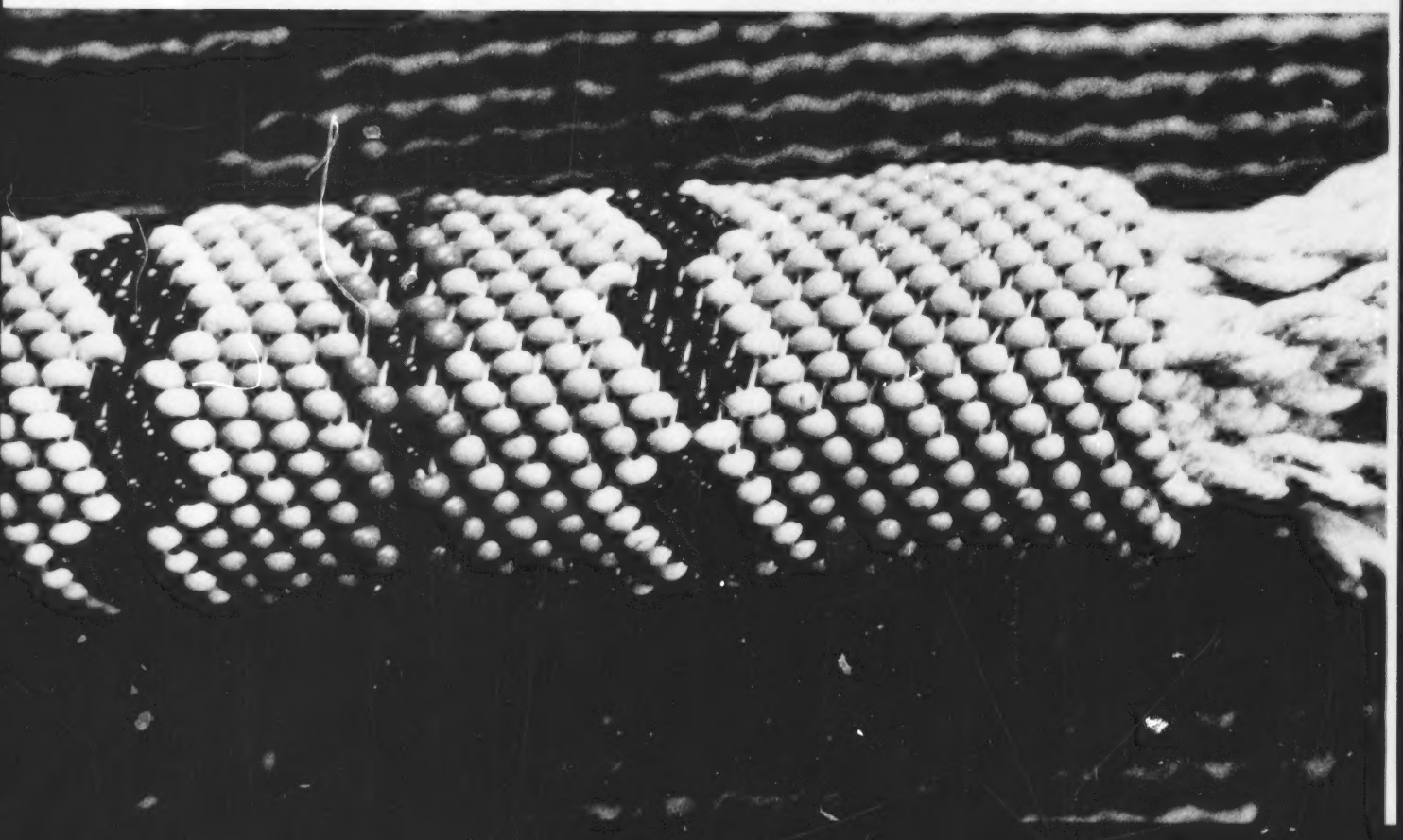
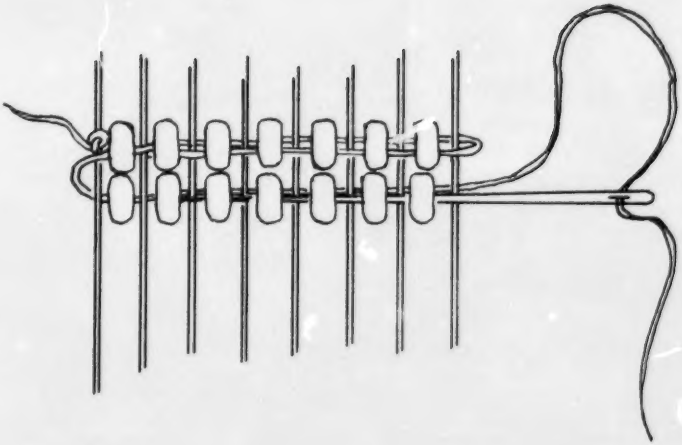
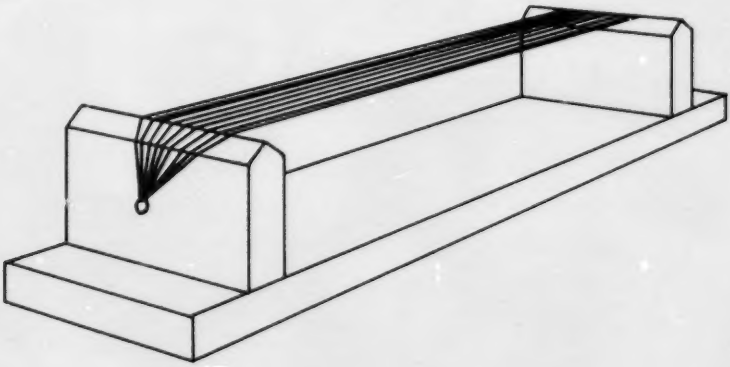
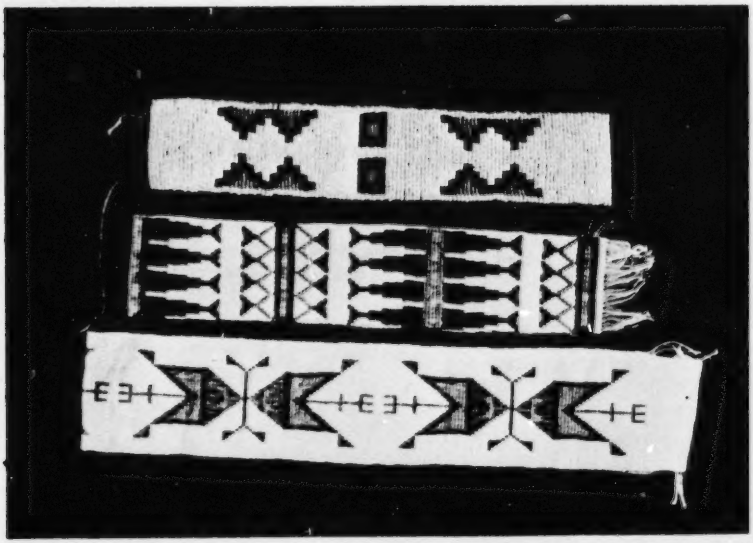






Bead weaving which is done today is not a traditional technique of our people. Woodland Indians of the East practiced this form of beading. Our people learned this technique from white teachers in some of the first schools set up for our people. Today loom beadwork is commonly used for our Indian costumes.



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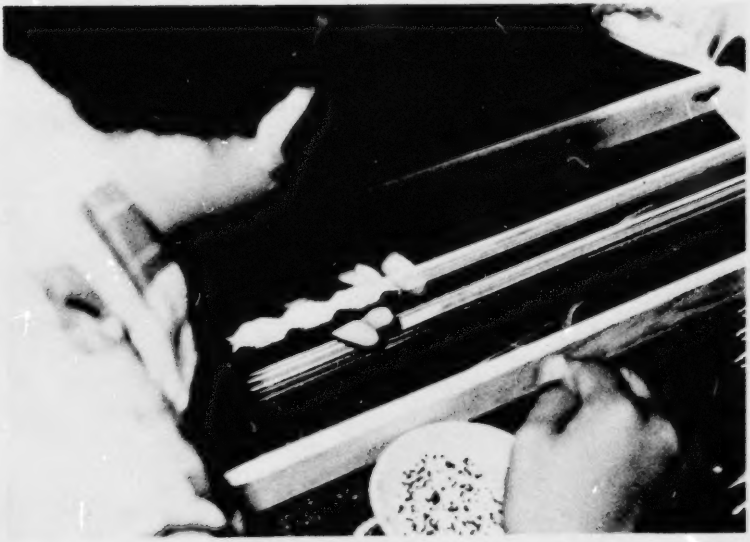

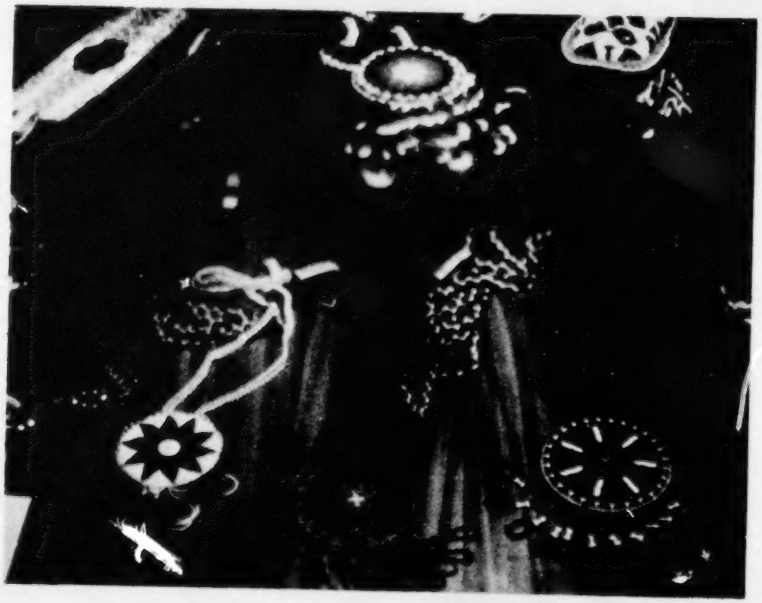

Edges of beaded pieces were also decorated in several ways.

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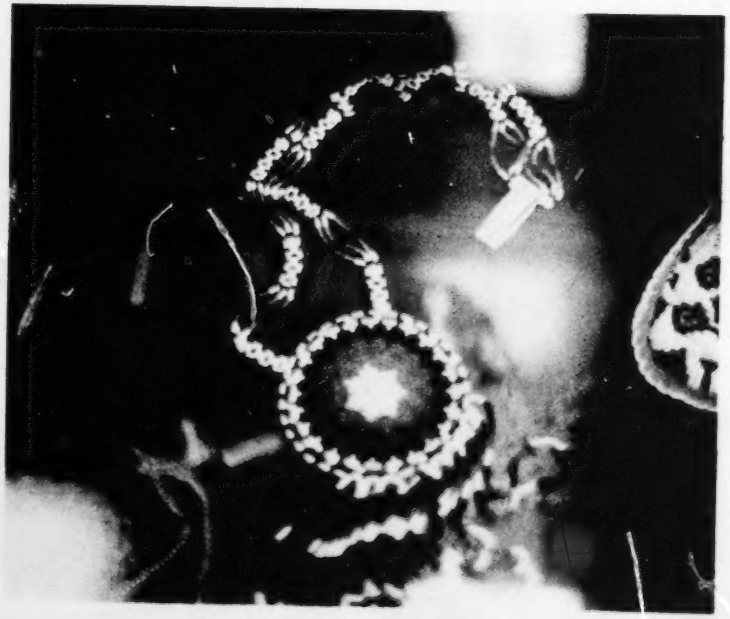

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You can see how beads sewn to a surface can create fine textures. Beaded surfaces can be touched and felt as well as seen. Long ago our people had a great appreciation of the beauty created by sewing porcupine quills and beads to the surfaces of their possessions. One can also be sure that they enjoyed the texture that became a part

of each decorated piece. In fact, a fine, even and rhythmic surface became one of the things that people respected in fine pieces of quill or beadwork.

After reading this book you now know many things. You know something old and something new. You know something of the meaning of the word texture.

THINGS TO REMEMBER...

You know that we have something wonderful called our sense of touch. You know we can learn more and experience more of our world by using our sense of touch.

You know we can feel the textures around us with our minds.

You know that our people were great artists in the ways they decorated their possessions. You have seen many of the fine works of art they made.

You also know they made great changes in their lives, yet they continued to believe that beauty was an important thing to preserve.

You know that our people have continued to create beauty in the art they make.

As a Lakota, the ability to appreciate and create beauty is a way of life; a way we must remember and work hard to preserve.

PHOTOGRAPHS

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Page 5 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

Page 7 — Photograph: Lower Left, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

Page 9 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

Page 10 — Photograph: Upper Left, Museum of the American Indian, Heye Foundation, New York, New York
Upper Center, Upper Right and Lower Left, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 11 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

Page 18 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

Page 30 — Photograph: South Dakota Department of Game, Fish and Parks

Page 54 — Student Work: Institute of American Indian Arts, Sante Fe, New Mexico

Page 58 & 59 — Photograph: Museum of the American Indian, Heye Foundation, New York, New York

Page 62 — Photograph: South Dakota Department of Game, Fish and Parks.

Page 67 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

Page 69 — Photograph: Lower Center, Right Center, Lower Right, Museum of the American Indian, Heye Foundation, New York, New York

Page 70 — Photograph: Left, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
Lower Right, Museum of the American Indian, Heye Foundation, New York, New York

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Right, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

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Page 73 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

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Page 77 — Photograph: Left, Right, Museum of the American Indian, Heye Foundation, New York, New York

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Page 82 — Photograph: Upper Right, Smithsonian Institute, National Anthropological Archives, Bureau of Ethnology Collection

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Page 87 — Photograph: Museum of the American Indian, Heye Foundation, New York, New York

Page 89 — Photograph: Upper Left, Lower Left, Museum of the American Indian, Heye Foundation, New York, New York
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Page 96 — Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection

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CURRICULUM DEVELOPMENT CENTER

Aberdeen, South Dakota

The logo of the Cultural Arts Curriculum Development Center depicts three pictographic figures representing two children and an adult, the teacher and the students in the center of the hoop or circle. The symbol thus depicts unity and solidarity of the people through education of, by and for the Lakota people.

THE LEGEND OF THE DOUBLE FACE WOMAN

Long ago before the Lakota people began trading for beads from the white man, they used porcupine quills to beautify their belongings. In fact, the Indian people in North America were the only people in the world to use porcupine quills the way they did.

Our people believe that the ability to make art using porcupine quills was given to the people by a legendary woman called, "Double Face Woman," who appeared in a dream by the first quill worker. We understand that not all women were good quill workers long ago. In fact, it is believed that the best quill workers had dreamed of Double Face Woman who, in a mysterious way, gave the women that dreamed of her the gift of knowing how to dye and work with porcupine quills.

Long ago women who made quill work were much like a club or society of women who had the gift of quilling in common and guarded their techniques of dying the quills and sewing them very closely.

Decorating with porcupine quills takes much time, patience and skill.

Today there are few people left who know this way of making art.

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